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ফিরিঙ্গিনামুপকারার্থ°  
ক্রিয়তে হালেদেঙ্গুজী

A  
GRAMMAR  
OF THE  
BENGAL LANGUAGE

BY  
NATHANIEL BRASSEY HALHED

ইনদ্রাদয়োপি যস্যানু° নয়যুঃ শব্দবারিধেঃ।  
পুঙ্খিয়ানুস্য ক্লৎক্ষম্য ক্ষয়োবক্তু° নরঃ কথ°॥

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## P R E F A C E.

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**T**HE wisdom of the British Parliament has within these few years taken a decisive part in the internal policy and civil administration of its Asiatic territories ; and more particularly in the Kingdom of Bengal, which, by the most formal act of authority in the establishment of a Supreme Court of Justice, it has professedly incorporated with the British Empire. Much however still remains for the completion of this grand work ;  
and

and we may reasonably presume, that one of its most important desiderata is the cultivation of a right understanding and of a general medium of intercourse between the Government and its Subjects ; between the Natives of Europe who are to rule, and the Inhabitants of India who are to obey. The Romans, a people of little learning and less taste, had no sooner conquered Greece than they applied themselves to the study of Greek : They adopted its Laws even before they could read them, and civilized themselves in subduing their enemies. The English, who have made so capital a progress in the Polite Arts, and who are masters of Bengal, may, with more ease and greater propriety, add its Language to their acquisitions : that they may explain the benevolent principles of that legislation whose decrees they enforce ; that they may convince while they command ; and be at once the dispensers of Laws and of Science to an extensive nation. This subject has hitherto been utterly disregarded in Europe ; and it is scarcely believed that Bengal ever possessed a native and peculiar dialect of its own, distinct from that idiom which, under the name of *Moor's*, has been supposed to prevail over all India. To remove these prejudices, and to contribute my slender mite to the public service, I have attempted the following grammatical explanation of the vernacular language of Bengal

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**Bengal :** in which my principal aim has been to comprehend every thing necessary to be known ; not contenting myself with a superficial or partial view, nor confining my observations to the more obvious particularities. A short treatise, when preceded by other more copious and diffusive compilations on the same subject, may perhaps pass for a judicious abstract, or an elegant compendium ; but every omission of the writer who hath chosen an unhandled topic will be imputed to ignorance or neglect, by those whose subsequent discoveries may have furnished more complete information.

The grand Source of Indian Literature, the Parent of almost every dialect from the Persian Gulph to the China Seas, is the Shanſcrit ; a language of the most venerable and unfathomable antiquity ; which although at present shut up in the libraries of Bramins, and appropriated solely to the records of their Religion, appears to have been current over most of the Oriental World ; and traces of its original extent may still be discovered in almost every district of Asia. I have been astonished to find the similitude of Shanſcrit words with those of Persian and Arabic, and even of Latin and Greek : and these not in technical and metaphorical terms, which the mutation of refined arts and improved manners might have occasionally introduced ; but  
in

in the main ground-work of language, in monosyllables, in the names of numbers, and the appellations of such things as would be first discriminated on the immediate dawn of civilization. The resemblance which may be observed in the characters upon the medals and signets of various districts of Asia, the light which they reciprocally reflect upon each other, and the general analogy which they all bear to the same grand Prototype, afford another ample field for curiosity. The coins of Assam, Napaul, Cashmere and many other kingdoms are all stamped with Shanferit letters, and mostly contain allusions to the old Shanferit Mythology : the same conformity I have observed on the impressions of seals from Bootan and Tibet. A collateral inference may likewise be deduced from the peculiar arrangement of the Shanferit alphabet, so very different from that of any other quarter of the world. This extraordinary mode of combination still exists in the greatest part of the East, from the Indus to Pegu, in dialects now apparently unconnected, and in characters compleatly dissimilar ; but is a forcible argument that they are all derived from the same source. Another channel of speculation presents itself in the names of persons and places, of titles and dignities, which are open to general notice, and in which, to the farthest limits of Asia, may be found manifest

manifest traces of the Sanscrit. The meagre remnants of Coptic antiquities afford no scope for comparison between that idiom and this primitive tongue : but there still exists sufficient grounds for conjecture that Egypt has but a disputable claim to its long-boasted originality in language, in policy and in religion. In support of this opinion I shall mention only one circumstance. The Raja of Kishenagur, who is by much the most learned and able antiquary which Bengal has produced within this century, has very lately affirmed, that he has in his own possession Sanscrit books which give an account of a communication formerly subsisting between India and Egypt ; wherein the Egyptians are constantly described as disciples, not as instructors, and as seeking that liberal education and those sciences in Hindostan, which none of their own countrymen had sufficient knowledge to impart. The few passages which are extant in the ancient Greek authors respecting the Brachmans at the same time that they receive a fresh light from this relation, very strongly corroborate its authenticity.

But though these several proofs of the former prevalence of the Sanscrit are now thinly scattered over an immense continent, and interspersed with an infinite variety of extraneous matter, arising from every possible revolution in the manners  
and

and principles of the nations, who have by turns cultivated or destroyed it ; that part of Asia between the Indus and the Ganges still preserves the whole language pure and inviolate ; still offers a thousand books to the perusal of the curious, many of which have been religiously handed down from the earliest periods of human existence.

The Jesuit Dupont has misled many subsequent writers, by his fabulous account of the wonderful structure of this dialect. According to him, it owes the most extensive and copious harvest of words to a very inadequate number of primitive roots, and these he chuses to call the *caput mortuum* of the language ; as not being words of themselves, but certain sounds bearing a relation to certain ideas. The elements to which he alludes, and of which he has misquoted an instance, fall far short of those comprehensive faculties which he has bestowed on them. They are simply the Roots of Verbs, and are even so denominated in the very title of the book from whence he must have borrowed his inaccurate examples. Their number is about seven hundred ; and it must be granted that to them, as to the verbs of most other languages, a very plentiful stock of verbal nouns owes its origin ; but I by no means believe that they exceed those of the Greek either in quantity or variety.

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The fundamental part of the Sanscrit language is divided into three classes: *Dhaat* or roots of verbs, (Dupont's primitive elements) *Shabd* or original nouns, and *Evya* or particles. These latter are ever indeclinable as in other idioms: but the words comprehended in the two former classes must be prepared by certain additions and inflexions to fit them for a place in composition. And here it is that the art of the Grammarian has found room to expand itself, and to employ all the powers of refinement. Not a syllable, not a letter can be added or altered but by regimen; not the most trifling variation of the sense in the minutest subdivision of declension or conjugation can be effected without the application of several rules: and all the different forms for every change of gender, number, case, person, tense, mood or degree are methodically arranged for the assistance of the memory; resembling (though on a scale infinitely more extensive) the compilations of *propria quae maribus* and *as in presenti*.

Had Dupont been less bigotted to his system of a *caput mortuum*, he must have reflected that a verb and a noun are equally necessary to the construction of a sentence, and to the very intelligibility of speech; and had he gained a proper insight into the Sanscrit, he would have been fully convinced, that its elementary parts are made up of these two genera with the addition of particles.



To this triple source I conceive that every word of truly Indian original in every provincial and subordinate dialect of all Hindostan may still be traced by a laborious and critical analysis ; and all such terms as are thoroughly proved to bear no relation to any one of the Sanscrit roots, I would consider as the production of some remote and foreign idiom, subsequently ingrafted upon the main stock. A judicious investigation of this principle would probably throw a new light upon the first invention of many arts and sciences, and open a fresh mine of philological discoveries.

Exclusive of the Sanscrit, there are three different dialects applied ( tho' not with equal currency ) in the kingdom of Bengal : Viz. the Persian, the Hindostanic and the proper Bengalese ; each of which has its own peculiar department in the business of the country, and consequently neither of them can be universally adopted to the exclusion of the others.

The Persian entered Bengal with the Mogul conquerors, and being the language of the court naturally gained a footing in the law and in the revenues ; it has also for some centuries been the common medium of negotiation between the several states of Hindostan. and from thence became an almost indispensable qualification for those who were to manage the extensive affairs of  
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the East India Company : so that the accurate and elegant grammar composed by Mr. Jones does equal honour to the cause of learning, and service to his countrymen in Asia. This language is still used by all the Mogul officers of government, in their several departments of accounts and correspondence ; as being the dialect of the former ruling power, of which the English have in some degree taken the place, and whose system they have not yet laid aside. From hence arises one capital impediment to the uniformity of political arrangements in Bengal ; for while the summary of all public business is kept in one idiom, the detail is invariably confined to another, as I shall presently demonstrate.

The Hindostanic, or Indian language, appears to have been generally spoken for many ages through all proper Hindostan. It is indubitably derived from the Sanscrit, with which it has exactly the same connexion, as the modern dialects of France and Italy with pure Latin. For while the same sounds are almost constantly applied in both languages to represent the same ideas, the inflexions by which they are affected and the modes of grammatical regimen are widely different. The Sanscrit has a dual number both to verbs and nouns, the Hindostanic to neither. Verbs in Sanscrit have the same form for  
both

both the masculine and feminine genders ; Hindostanic verbs are distinguished by different terminations for the different sexes, like those of the Arabic . These are their capital outlines of dissimilarity ; but in the original appropriation of particular words to particular senses, in the idiomatic turns of expression and complexion of speech we may observe the strongest family likenesses.

The Characters also peculiar to the Hindostanic are exactly the same with those of the Sanscrit, but of a ruder shape : yet still exhibiting a more accurate resemblance than is found in many of the Greek letters upon inscriptions of different *Æras*.

This primitive Hindostanic tongue has by no means preserved its purity, or its universality to the present age : for the modern Inhabitants of India vary almost as much in language as in Religion. It is well known in what an obstinate and inviolable obscurity the Jentoos conceal as well the Mysteries of their Faith, as the Books in which they are contained : and under what severe prohibitions their most approved Legislators have confined the study of the Sanscrit to their own principal tribes only. An explanation of it to persons not qualified for this science by their rank, subjected both the teacher and the pupil to very tremendous penalties ; but to sully its purity by imparting the slightest knowledge of it to strangers was ever cautiously avoided as the most inexpiable crime. The Pundit who imparted a small  
portion

portion of his language to me, has by no means escaped the censure of his countrymen : and while he readily displayed the principles of his grammar, he has invariably refused to develop a single article of his religion. Thus we may suppose that when the Mahometan Invaders first settled in India, and from the necessity of having some medium of communication with their new subjects, applied themselves to the study of the Hindostanic dialect, the impenetrable reserve of the Jentoos would quickly render its abstruse Sanscrit terms unintelligible ; and the Foreigners, unpracticed in the idiom, would frequently recur to their own native expressions. New adventurers continually arriving kept up a constant influx of exotic words, and the heterogeneous mass gradually increased its stock, as conquest or policy extended the boundaries of its circulation. But these alterations affected words only. The grammatical principles of the original Hindostanic, and the ancient forms of conjugation and inflexion remained the same ; and whilst the primitive substantives were excluded or exchanged, the verbs maintained both their inflexions and their regimen. They still subsist in their pristine state ; and at present those persons are thought to speak this compound idiom with the most elegance, who mix with pure Indian verbs the greatest number of Persian and Arabic nouns. Such of the Hindoos as have been connected with the Musselman

man courts, or admitted to any offices under that government have generally complimented their masters by a compliance with these literary innovations. But the Bramins and all other well-educated Jentoos, whose ambition has not overpowered their principles, still adhere with a certain conscientious tenacity to their primeval tongue, and have many antient books written in its purest style ; among which were probably the celebrated Fables of Pilpay (now not to be found.) They continue to apply it to the purposes of commerce in Surat, Guzarat and other places on the western Coast ; and their correspondence circulates through all Hindostan, quite to the interior parts of Bengal ; where several Bankers of this Religion, who have at different times emigrated from the higher countries, carry on a very extensive traffic. The Characters in which it is written, though all derived from the Shanscrit, deviate as much from their original exemplar, as our running-hand and italian differ from round-hand. It is said that there are seven different sorts of Indian hands all comprized under the general term *Naagoree*, which may be interpreted *Writing* ; and the elegant Shanscrit is styled *Daeb Naagoree* or the *Writing of the Immortals* ; which may not improbably be a refinement from the more simple and unpolished Naagoree of the earlier ages. The word *Taagoree* is sometimes

times used to signify a loose or inaccurate character of the Naagoree, but I never could discover that any precise distinction was implied by it. The Bengal letters, such as displayed in the following sheets, are another branch of the same stock; less beautiful than the refined Shanscrit, but resembling it no less than the Naagoree. They are used in *Affam* as well as in Bengal, and may be probably one of the most antient modes of writing in the world. The Bengalese Bramins have all their Shanscrit books copied in this national alphabet, and transpose into it all the *Daeb Naagoree* manuscripts for their own perusal.

The dialect called by us the *Moors* is that mixed species of Hindostanic, which I have above described to owe its existence to the Mahometan Conquests. In this idiom several elegant poems and tales have been composed by learned Persian and Mogul authors, and are still extant in the libraries of the curious. These are always written in the Persian hand, which is by no means calculated for expressing the sound either of the Hindostanic vowels or nasal consonants. The Mahometans of the lower rank have a few books on Religious subjects in this language, and in the Naagoree characters; which are also used by some of them in their petty accounts. Europeans on their arrival in India, reduced to a necessary intercourse with Mahome-

tan servants, or Sepoys, habitually acquire from them this idiom in that imperfect and confined state which is the consequence of the menial condition of their instructors: yet this curious system of study hath produced more than one attempt to a Grammar and Vocabulary. The jargon however, such as it is, proves utterly unintelligible to the villagers and peasants both in Hindostan and Bengal, nor is used any where, but in large towns frequented by Mahometans and Strangers. On this dialect an ingenious Missionary long since published a laborious treatise in Latin. He is the earliest and may be deemed the only writer on the subject, for the latter compositions do not deserve a name.

What the pure Hindostanic is to upper India, the language which I have here endeavoured to explain is to Bengal, intimately related to the Sanscrit both in expressions, construction and character. It is the sole channel of personal and epistolary communication among the Hindoos of every occupation and tribe. All their business is transacted, and all their accounts are kept in it; and as their system of education is in general very confined, there are few among them who can write or read any other idiom: the uneducated, or eight parts in ten of the whole nation, are necessarily confined to the usage of their mother tongue.

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The Board of Commerce at Calcutta, and the several Chiefs of the subordinate Factories cannot properly conduct the India Company's mercantile correspondence and negotiations, without the intermediate agency of Bengal Interpreters: for the whole system of the Investment, in every stage of its preparation and provision, is managed in the language of the country; in which all the accounts of the Aurungs, (or manufacturing towns) those of the Company's Export Warehouse, all proposals and letters from agents, merchants, contractors, weavers, winders, bleachers &c. are constantly presented; and into which all orders to Gomastahs, Aumeens and other officers for the purchase and procuration of goods must be translated.

Important as this language must consequently appear to the Commercial line, its adoption would be no less beneficial to the Revenue department. For although the Contracts, Leases and other obligations, executed between Government and its immediate dependants and tenants, continue to be drawn out in the Persian dialect, yet the under Leases and engagements, which these in their turn grant to the peasants and cultivators of the ground, and all those copyhold tenures called *Pottahs* are constantly written in Bengalese. And it may even be doubted whether more than one third of all Jentoo Zemindars, Farmers and other Lessees of the state can read a single word of their



own accounts and representations, as delivered in their *Moonshce's* Persian translation.

The internal policy of the kingdom demands an equal share of attention ; and the many impositions to which the poorer class of people are exposed, in a country still fluctuating between the relics of former despotic dominion, and the liberal spirit of its present legislature, have long cried out for a remedy. This has lately been proposed in the appointment of gentlemen of mature experience in the manners and customs of the natives to the several divisions and districts of Bengal, to act as judiciary arbitrators between the head farmer and his under tenants : with whom the indigent villager might find immediate and effectual redress from the exactions of an imperious Landlord or grasping Collector, freed from the necessary delays of an ordinary court of justice, and the expence and inconvenience of a regular suit. Such a measure, by holding out to each industrious individual a near prospect of property in his earnings and security in his possessions, promises, in the most effectual manner, to ensure stability to our conquests and popularity to our administration ; and will probably set open the British territories as an asylum for the discouraged husbandman, the neglected artist, and oppressed labourer from every quarter of Hindostan. But this important commission will be more immediately, and more  
exten-

extensively beneficial, in proportion as it is conferred on those only whom a competent knowledge of the Bengalese has previously qualified for a personal investigation of every unwarrantable exaction, and scrutiny into every complicated account.

Add to this, that there is not one office under the *Nazim* or Mogul administration, nor one provincial or subordinate court of justice in the kingdom where an interpreter for this language is not judged as necessary and as constantly employed as for the Persian: and if any public notices are to be dispersed through the country, or affixed in the great towns, they are always attended with a Bengal translation. In short, if vigour, impartiality and dispatch be required to the operations of government, to the distribution of justice, to the collections of the revenues and to the transactions of commerce, they are only to be secured by a proper attention to that dialect used by the body of the people; especially as it is much better calculated both for public and private affairs by its plainness, its precision and regularity of construction, than the flowery sentences and modulated periods of the Persian.

Another singular advantage which it possesses, is its aptitude for the business of the computing-house. For the Bengal doctrine of numbers, both in the forms of the figures and in their application, nearly approaches to the system adopted in Europe ;  
from

from which nothing can more essentially differ than the Persian mode of cyphering, both in arrangement and application: so that those who would be acquainted with the latter, have a new arithmetic as well as a new language to acquire; and if they have any concerns transacted through this medium, they must undergo the subsequent trouble of reducing their Persian accounts to the European form; whereas those of the Bengal accountant require nothing more than an accurate copyist.

The great number of letters in the Bengal alphabet, and the intricate variety of their combinations may perhaps at first sight strike the learner as an almost insuperable difficulty. But this is his only impediment; for the grammatical part is simple, tho' diffuse, and compleat without being complex. Its rules are plain, and its anomalies few. So that if he will resolve to gain a thorough knowledge of each particular article as he proceeds, without trifling away his time in anticipated perusals, and needless references to the more advanced chapters, he will soon have reason to be surpris'd at the rapidity of his passage over so disheartening an obstacle.

Nothing need here be remarked on any particular method of study; that topic has employed much abler pens. Suffice it to mention, that I have selected for this grammar as clear a set of rules, and given it as comprehensive an arrangement as I could devise.

devise. The task was rendered very laborious by the great multiplicity of observations I had collected, and by the fresh matter which continually occurred from my repeated applications to the Shanſcrit; of which language I have thought neceſſary to include within my deſign ſuch of the grammatical principles, as might throw a direct, or even a collateral light on thoſe of the Bengaleſe. To the curious and intelligent this will probably be the moſt intereſting part of the work; and I was willing to omit nothing that might tend to inſtruct or to convince. For this reaſon I have been ſerupulouſly minute in the inſertion of examples to every rule, and prolix in my obſervations upon general grammar. The path which I have attempted to clear was never before trodden; it was neceſſary that I ſhould make my own choice of the courſe to be purſued, and of the landmarks to be ſet up for the guidance of future travellers. I withed to obviate the recurrence of ſuch erroneous opinions as may have been formed by the few Europeans who have hitherto ſtudied the Bengaleſe; none of them have traced its connexion with the Shanſcrit, and therefore I conclude their ſyſtems muſt be imperfect. For if the Arabic language (as Mr. Jones has excellently obſerved) be ſo intimately blended with the Perſian as to render it impoſſible for the one to be accurately underſtood without a moderate knowledge of the other; with ſtill more propriety

priety may we urge the impossibility of learning the Bengal dialect without a general and comprehensive idea of the Sanscrit: as the union of these two languages is more close and more general; and as they bear an original relation and consanguinity to each other, which cannot even be surmised with respect to the Arabic and Persian.

When the learner has made some proficiency in the first rudiments, he cannot follow a more able or more expeditious guide than Mr. Jones: who in the preface to his Persian Grammar has prescribed an admirable system of study, the utility of which is abundantly proved by the wonderful extent of his own attainments. By an adherence to his plan this language may soon be acquired so far as to open the way to conversation and short correspondence with the natives; after which the progress of knowledge will ever be proportionate to the assiduity of the student.

It may not be superfluous in this place to remark, that a grammar of the pure Bengal dialect cannot be expected to convey a thorough idea of the modern jargon of the kingdom. The many political revolutions it has sustained, have greatly impaired the simplicity of its language; and a long communication with men of different Religions, countries and manners has rendered foreign words in some degree familiar to a Bengal ear.

ear. The Mahometans have for the most part introduced such terms as relate to the functions of their own Religion, or the exercise of their own laws and government; the Portuguese have supplied them with appellations of some European arts and inventions: and in the environs of each foreign colony the idiom of the native Bengalese is tinged with that of the strangers who have settled there.

Upon the same principle, since the influence of the British nation has superseded that of its former conquerors, many terms of British derivation have been naturalized into the Bengal vocabulary. For as the laws, the revenues and the commerce are gradually falling into new hands and are conducted by a new system, new denominations will necessarily arise to the exclusion of the old. The force of this observation may particularly be proved from those places in which the greatest part of the India Company's investment is provided; where a great number of the terms relating to trade are directly borrowed from the English. So in all the country Courts of Justice the words *Decree, Appeal, Warrant, Summons*, and many others are constantly applied and understood by the whole body of the people.

The following work presents the Bengal language meerly as derived from its parent the Sanscrit. In the course of my design I have avoided, with some care, the admission of such words

words as are not natives of the country, and for that reason have selected all my instances from the most authentic and ancient compositions. But I would advise every person who is desirous to distinguish himself as an accurate translator to pay some attention both to the Persian and Hindostanic dialects; since in the occurrences of modern business, as managed by the present illiterate generation, he will find all his letters, representations and accounts interspersed with a variety of borrowed phrases or unauthorized expressions. Such I hope have no place in these sheets; and as I cannot be accused of interfering with the province of those who may have illustrated either of the other dialects of India, so I may with confidence affirm that I have not been guided or assisted in my researches by those of any preceding Author. The errors and defects of this compilation are entirely my own; however copious they may be found, I have employed the most unwearied application to correct and expunge them: and if I have been in the smallest degree instrumental in exciting the attention of the curious, or in gratifying the taste of the discerning, I hope so much will be allowed me in the opposite scale.

The public curiosity must be strongly excited by the beautiful characters which are displayed in the following work: and although my attempt may be deemed incomplete or unworthy of notice,

notice, the book itself will always bear an intrinsic value, from its containing as extraordinary an instance of mechanic abilities as has perhaps ever appeared. That the Bengal letter is very difficult to be imitated in steel will readily be allowed by every person who shall examine the intricacies of the strokes, the unequal length and size of the characters, and the variety of their positions and combinations. It was no easy task to procure a writer accurate enough to prepare an alphabet of a similar and proportionate body throughout, and with that symmetrical exactness which is necessary to the regularity and neatness of a fount. Mr. Bolts (who is supposed to be well versed in this language) attempted to fabricate a set of types for it, with the assistance of the ablest artists in London. But as he has egregiously failed in executing even the easiest part, or primary alphabet, of which he has published a specimen, there is no reason to suppose that his project when completed, would have advanced beyond the usual state of imperfection to which new inventions are constantly exposed.

The advice and even solicitation of the Governor General prevailed upon Mr. Wilkins, a gentleman who has been some years in the India Company's civil service in Bengal, to undertake a set of Bengal types. He did, and his success has exceeded every expectation. In a country so remote from all connexion with



European artists, he has been obliged to charge himself with all the various occupations of the Metallurgist, the Engraver, the Founder and the Printer. To the merit of invention he was compelled to add the application of personal labour. With a rapidity unknown in Europe, he surmounted all the obstacles which necessarily clog the first rudiments of a difficult art, as well as the disadvantages of solitary experiment; and has thus singly on the first effort exhibited his work in a state of perfection which in every part of the world has appeared to require the united improvements of different projectors, and the gradual polish of successive ages.

The gentlemen at the head of Indian affairs do not want to be told of the various impositions and forgeries with which Bengal at present abounds, in Pottahs. (or Leases) in Bonds and other written securities of property; in Rowanahs and Duffucks, in Orders and Notices of government issued in the country languages; as well as in all the transactions of commerce; and also in the Processes, Warrants and Decrees of the supreme and inferior Courts of Judicature; all of which afford ample scope for the exertion of Mr. Wilkins's ingenuity.

His success in this branch has enabled Great Britain to introduce all the more solid advantages of European literature among a people whom she has already rescued from Asiatic slavery,

very,

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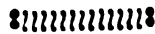
very : to promote the circulation of wealth, by giving new vigour and dispatch to business, and to forward the progress of civil society by facilitating the means of intercourse.

Even the credit of the nation is interested in marking the progress of her conquests by a liberal communication of Arts and Sciences, rather than by the effusion of blood: and policy requires that her new subjects should as well feel the benefits, as the necessity of submission.





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Many of the errors which are here pointed out, have been revised in the press, before the whole impression was worked off. Such of them as may yet remain, the reader is desired to correct.

Errata in the Preface.

<i>Page</i> iv	<i>line</i> 9	for	Cashmeere	<i>read</i>	Cashmeer.
v	—	last	—	—	arising.
xxi	—	9	—	—	superfeded.
xxii	—	11	—	—	illustrated.
	—	21	—	—	attracted.

Errata in the Grammar.

3	—	9	—	anamalous	—	anomalous.
10	—	7	—	Chaamroo	—	Chaamroo.
	—	12	—	indifferetly	—	indifferently.
	—	15	—	f,haalecaa	—	f,haaleeyaa.
19	—	4	—	showinyo	—	fo-inyo.
28	—	19	—	বনঃ	—	নরঃ
30	—	19	—	দুতীয়া	—	দুইতীয়া
33	—	20	—	the figure	কু	roo standing for বু or r, with
the short oo, is omitted by mistake.						
36	—	14	—	Thucydides	—	Pherecydes.
39	—	1	—	কেনো	—	কেন

- Page 48 line 17 for হরিন read হরিনা  
 69 — 18 — রথি — রথী  
 78 — 12 & 13 must be transposed for lines 11 & 12, as the example relates to the usage of the 6th case of the Sanscrit pronoun *মম* *my* or *mine*.  
 84 — 12 alter *other* insert *rule*.  
 88 — 1 for third read second.  
 109 — 10 — দকবীর — দকবের the possessive case of দক  
 123 — 1 — করয়েজি দ্বাসা — করয়ে জিহাসা  
 143 — 4 — Maahaa — Mahaa.  
 146 — 14 — শূয়িন — শূয়ান  
 147 — 9 instead of the word there used, supply  
 রাজি *a finging man*, রাজী *a finging woman*.

Erase the lines 11, 12, 13 & 14. The example therein quoted is inserted by mistake: it relates to another article and is applied elsewhere.

- line 16 for affume read affume.  
 — 18 — ধুম্ব — ধুম্ব and the  
 [same in two places in the 20th line.

Page 148 line 6	for	ভাগ্যব	read	ভাগ্যব
177	— 1 —	Put	—	But.
192	— 6 —	third	—	second.

As the letters **জ** and **য—শ** and **স** are convertible in Bengalese, the reader must not be surprised that I have used either of them in the same word indiscriminately: A knowledge of their true application belongs only to the Sanscrit, and will be of no use whatever in reading the popular dialect of Bengal.

### A D D I T I O N S.

Page the 10th line the last ——— When two vowels come together, of which the latter is **ই** the letter **ক্** is sometimes inserted between them, with only a very slight nasal utterance; as **তুক্** for **তুই** **গোসাক্** for **গোসাই** &c. pronounced *too-ee* and *gosaa-ee* in both modes of spelling.

Page 121st at the top ——— Sometimes verbs which have **এ** or **ও** in the first syllable of their infinitive, change them into **ই** and **উ** in their inflected state; as **মেশন** *to mix*, **আমি মিশি** **ভোনন** *to weigh*, **আমি শুনি** &c.



## A D V E R T I S E M E N T.



It is recommended not to bind this book till the setting in of the dry season, as the greatest part has been printed during the rains.

The Bookbinder is desired to place the plate facing page 209.



## A G R A M M A R

*Errata discovered since the Bengal Grammar came to England.*

Page. Line.

29. 16 for. *hroswookaar*..... read *hroswookaur*.  
 37. 2. — *Mohaabaarotar*..... *Mohaalhaarotar*.  
 39. 1. — নাজাহো..... নাজাহ.  
 ৭. 14. — চাহো..... চাহ.  
 48. 15. — *baahgonee*..... *baaghnonee*.  
 76. 14. — *figu*..... *sign*.  
 77. 12. — *Composions*..... *Compositions*.  
 ৭ last. — *third*..... *second*.  
 85. 5. — চানায়..... চানাহ.  
 89. 18. — *was*..... *is*.  
 101. 3. after *and*..... supply *the*.  
 102. 7. for. *porosmai*..... read. *porosmi*.  
 109. 4. — জাবে..... জাবি.  
 112. 6 & 7. — *a river of the water of life*..... *an immortal stream*.  
 115 last. — *by adding*..... *having*.  
 123. 19. — দেইমায়..... দেইমায়.  
 133. 10. — পরায়..... পরায়.  
 146. 20. — *Maculine*..... *Masculine*.  
 166. 2. — *seventh*..... *seventeenth*.  
 ৭. 4. — ঙনবিংশতি..... ঙনবিংশ.  
 167. 9. — *Airthmetic*..... *Arithmetic*.  
 181. 17. — *Bead-roll*..... *Rosary*.  
 197. 12. after *I am not able*..... supply *for*.  
 199. 11. for *Khyatrees*..... read *Khyatrees*.  
 ৭. 1. The first & third words of this line must change places.  
 204. 7. for *principal*..... read *principle*.  
 205. 12. — *Subordiante*..... *Subordinate*.







A  
GRAMMAR  
OF THE  
BENGAL LANGUAGE.



CHAPTER I.  
OF THE ELEMENTS.

**I**T is a general, but erroneous observation, that oriental languages are written and read from the right hand to the left; whereas all the languages most truly oriental, or such as properly belong to the whole continent of India, proceed from left to

A

right

right like those of Europe. The Arabic and the Persian are the grand sources from whence the contrary method has been derived; and with these the very numerous original dialects of Hindostan have not the smallest connection or resemblance.

The Natives of Bengal write with a certain slender and tough reed, very common in all the East; which they shape almost like an European pen. They write with the hand closed, in which they hold the pen, as the Chinese do their writing pencil, pressing it against the ball of the thumb with the tip of the middle finger. The nib or point of the pen is turned downwards towards the wrist; while the thumb pointing upwards, and lying on the pen with its whole length keeps it firm against the middle joint of the fore finger.

As they have neither chairs nor tables, their posture in writing is very different from ours: They sit upon their heels, or sometimes upon their hams, while their left hand held open serves as a desk whereon to lay the paper on which they write, which is kept in its place by the thumb: so that they never write on a large sheet of paper without folding it down to a very small surface.

The

The great number of letters, the complex mode of combination, and the difficulty of pronunciation are considerable impediments to the study of the Bengal language; and the carelessness and ignorance of the people have much aggravated the inconvenience by the universal inaccuracy of their writings: Into which they introduce so many anamalous characters, and so frequently deviate from the original forms, that they seldom can read each others hand-writing without hesitation and interruption. Many of these spurious characters are now almost naturalized into the language, by long use, and the hurry of business: for which reason I have given in the Appendix specimens of the most common.

The Sanscrit, or sacred language of Hindostan, from whence the dialect of Bengal immediately proceeds, is supposed by its professors to be the most antient and most excellent in the world. They assert that it exceeds every other language in the number of its letters, and esteem this excels as an incontrovertible argument of its antiquity and superiority.

The Bengal Alphabet, like that of the Sanscrit, consists of

# 4 A GRAMMAR OF THE

FIFTY letters, in the following order.

## FIRST SERIES.



অ o	আ aa	ই ee	ঈ ee
উ oo	ঊ oo	ঋ ree	ঌ ree
঎ lee	এ lree	এ a	ঐ i
ও o	ঔ ou	অ° ung	অঃ oh

## SECOND SERIES.



ক ko	খ k,ho	গ go	ঘ g,ho	ঙ ngoo-o
চ cho	ছ ch,ho	জ jo	ঝ j,ho	ঞ gnee-o
ট to	ঠ t,ho	ড do	ঢ d,ho	ণ aano
ত to	থ t,ho	দ do	ধ d,ho	ন no
প po	ফ p,ho	ব bo	ভ b,ho	ম mo
য jo	র ro	ল lo	ব wo	—
শ sho	ষ sho	স so	হ ho	ক্ষ khy-o

It

It is usual with the Natives, whose example I shall partly follow, to defer all explanation of the first sixteen letters of the alphabet, until they have thoroughly instructed their pupils in the nature and use of the subsequent consonants. The reason of which is evident: for as every consonant is made to include in itself the short vowel necessary to its enunciation, the first thing requisite, is to account for this circumstance, and to shew how the character which should denote this short vowel may be omitted without prejudice to perspicuity and orthography.

The first elements of every science must be plain, simple and easy of perception: but more particularly those of letters; which, as they are generally taught in the early period of life, should be divested of every superfluity that may distract the attention, or clog the memory. This consideration seems to have been altogether overlooked in the elements of our own language, where we call the figure C, *see*: and yet for the sound *ka*, we write CA. In the same manner G is pronounced soft like J in our alphabet; although the hard sound of *Gamma* prevails in more than the proportion of four to five in its application. H, we denominate *aitch*, which does not suggest the most distant idea of an aspirate. To the letter Y we have affixed a name, which denotes neither the  
vowel

vowel, nor the consonant: W is defined from its form only, not from its use; and Z *zad*, or *izard* is an appellation equally useless and unintelligible. The consequences of this perplexed system are doubt, error and delay. In the languages of India these difficulties are greatly avoided, by giving to each separate consonant the same precise pronunciation in the alphabet, which it ever bears in composition; and by annexing to it the imperfect vocal sound which every attempt at utterance must necessarily produce.

It is to be observed, that in the Bengal alphabet, all the names of the consonants commence with the respective consonants which they denote; as *ko*, *go*, *jo*, &c. Whereas in English, seven of them are preceded by a vowel: *ef*, *el*, *em*, *en*, *ar*, *es*, & *ex*. It follows from hence, that the short vowel of the Bengalese is invariably subjoined to the consonant with which it is uttered, and never precedes: as **ক** and **গ** always stand for *ko*, and *go*, and in no case for *ok*, or *og*.

Most of the Oriental languages are constructed upon the same principle, with respect to the omission of the short vowel. The Hebrew had no sign to express it before the invention of the Masoretic points. In Arabic it is rarely inserted, unless upon very solemn occasions, as in the *Koran*. In the modern Persian it is  
 univer-

universally omitted: so to all the consonants in the Sanscrit language this short vowel is an invariable appendage, and is never signified by any diacritical mark: but where the construction requires that the vowel should be dropped, a particular stroke is set under the letter, to regulate the pronunciation; a nicety, to which the inaccuracy of the Bengalese has not yet given place.

This inseparable short vowel is differently uttered in different languages, according to the genius of each; and perhaps in some degree to the organs of speech in the various nations by which it is used. In the Sanscrit it is called *Soor*, (or utterance) and throughout Hindostan has the sound of the short *e* of the French. In Arabic it is denominated *Futtah*, (or open) because the consonant to which it is added, stands open to the succeeding letter; and is signified by a short line over the consonant. This *futtah*, or *fatha*, is generally expressed in European languages by the short *a*; but in utterance much more resembles our *u* in *butter*. The Persians call this vowel *Zeber*. (or above) on account of its position, which is the same as in the Arabic; and with them it has the sound of *e* in *yes*; but in Bengal, where a very guttural accent prevails, it has a more open and broad tone, like the second *o* in the word *chocolate*: as *কো* *ko*, *গো* *go* &c.

The



The arrangement of consonants in this alphabet has a particularity, which I do not remember to have met with in any languages, but those proper to India: namely, that it is composed with a kind of regularity approaching to metrical exactness, which renders it peculiarly easy to the memory. Thus in the series of consonants beginning with the letter क kə, an evident rhythm is formed by the alternate succession of the simple and aspirated letters; and a cadence is introduced after each fourth, by the intervening nasal. In the latter part of the series this nasal is omitted after the letter व və: but in recital, a rest or pause is observed, to make up for the deficiency.

I must here inform the reader, that the vowels as used in composition, when joined with consonants, have a very different figure from those, which he will have observed in the first series of the alphabet. Not to anticipate a general account of the precise sound, and nature of them, I shall here insert a table of the forms of vowels in composition, corresponding to those which are initial or single; that the learner may not be at a loss to read such examples as immediately occur.

A

A TABLE of the corresponding Vowels.

অ o	ক ko (the included vowel)		
আ aa	কা kaa	এ a	কে ka
ই ee	কি kee	ঐ i	কৈ ki or ku-i
ঊ oo	কী kee	ও o	কো ko
উ oo	কু koo	ঔ ou	কৌ kou
ঊ oo	কূ koo	অং ung	কং kung
	অঃ oh	বঃ koh	

ক ko, has the sound of *k*; as করন koron to do.

খ k,ho, the same *k* aspirated: as মাখন maak,hon butter.

গ go, is pronounced like *g* hard; as গায়ন goinon to go.

ঘ g,ho, the same *g* followed by an aspirate, distinctly uttered. We have no sound in English that resembles it, but in separate words; one ending with *g*, the next commencing with *h*, as in tug-hard. In this manner is pronounced ঘর g,hor a house.

ঙ *ngoo-o* This letter, when pronounced in the alphabet, has a strong nasal sound like *nd* in the french word *quand*. It is never found but in words of Shanſcrit origin, and then is constantly compounded with some other letter; and has the sound of *un*, or *ung*, as in ঙ্গ unko, composed of ঙ *ngoo-o* and ক *ko* in the word শঙ্কর *shankor* a proper name.

চ *cho*, the soft *cb* in *cbarge*: as চামর *chaamroo* a proper name. It also frequently bears the sound of *f* strongly uttered; as in চনন pronounced indifferently *cholon* or *ſolon* to go.

ছ *ch,ho*, is the same letter aspirated; but in common discourse it is universally pronounced like *ſh* in the word *dis-hearten*; as ছালিয়া *f-haalceaa* a son.

জ *jo*, pronounced indiscriminately like *j* or *z*; as জাব *jaabo* I will go; হাজার *haazaar* a thousand.

ঝ *j,ho'* is the former letter aspirated; as বুঝন *booj,hon* to understand.

ঞ *gnero*, the second nasal letter, never used but in Shanſcrit words, and in a compound form; when it bears a sound approaching to *n* preceded by a nasal *g*; as পিঞ্জীরা *peegnjeeraa* a birdcage.

ট to, the letter *t*, with a close, thick or obtuse sound, produced by turning the tip of the tongue upwards to the roof of the mouth; as টাকা taakaa a Rupee.

ট্ t,ho, the same letter followed by a distinct aspirate like the *th* in *sweet-heart*; as টাকুর t,haakoor properly, a Deity, but used as a term of respect and adoration.

ড do, *d* with the tongue inverted upwards, as in the preceding letters; as ডর dor fear. ডাকন daakon to call for. This letter has frequently the sound of *r*, and should then have a small stroke under it, thus ড as বড় boro large. But in the hurry of writing the diacritical mark is commonly omitted.

ঢ d,ho, the same *d* with a separate aspirate; as ঢাকা d,haakaa written and pronounced *Dacca*, by Europeans, the name of a City.

ল aano, the third nasal of the series, with a sound like *n*, as in আল aano, the name of the letter. Its use is confined to the Sanscrit; and it is never distinguished from ন no by the Bengalese; which it is made to resemble both in form and sound

as সন্তোষ *shentosh* joy, pleasure.

ত *to*, the common *t*, as তুমি *toomee* you.

থ *t,ho*, the same letter, with a separate aspirate, as থাকন *t,haakon* to be, to remain.

দ *do*, the letter *d*; as দেয়ন *dak,hon* to see.

ধ *d,ho*, *d* with an aspirate; as বোধি *bod,h* knowledge.

ন *gnø* or *nø*, the fourth in the order of nasals; as নারী *naa-ree* a woman.

প *po*, the common *p*; as পলায়ন *polaano* to run away.

ফ *p,ho*. In repeating the alphabet here explained, the aspirate of this letter is uttered distinctly, and subsequent to the *p*, like *p-h* in the word *ship-head*: But in common discourse it is usually pronounced like *ph* in Philip; as ফল *Phol* fruit, ফুল *phoel* a flower.

ব *bo*, has the sound *b*; as বরষন *boreeshon* to rain.

ভ *b,ho*, the preceding letter with an aspirate; as ভান *b,haalo*

b, haalo good.

য gmo, or mo, the fifth nasal; but has the sound of *m* in common discourse; as মানুষ maanoosh a man.

য jo, has the sound of *j*; as যুগল joogol a proper name. The same character with a stroke under it thus য় becomes the consonant *y*; as সয়ন shayon accumbency, গিয়া geeyaa having gone. When য় yo follows a vowel or an open consonant at the end of a word, it drops its own included vowel, and forms a kind of diphthong with the preceding vowel; as in the English word boy: thus ভয় b, hoy fear, জায় jaay he goes &c.

ব র ro, is distinguished from ব bo either by a stroke across or dot beneath it; as রাখন raak, hon to place.

ল ন lo, two forms of *l*, as বল bol strength. This letter in the common corrupted writing of modern Bengalese is usually confounded with ন no in shape; and not unfrequently in sound: an example of which may be seen in the explanation of the next letter.

ব wo, in the Sanscrit language is always used with the  
sound

sound of *w*; but in the Bengalese it is never distinguished from *ব* *bo* either in form or utterance. The word *nabob*, strictly speaking, is *novaab* or *nowaab*. In Persian it is written *نواب* *navaub* with a *vau*, and in Bengalese *নবাব* the second letter in the word being a *w*; but by the Natives it is indifferently pronounced *nobaab*, *novaab*, and *lovaab*; as they generally confound *ন* *no* and *ল* *lo*, *ব* *bo* and *ব* *wo*. *ব* *wo*, when subjoined to another consonant, is by the Bengalese improperly pronounced *oo*; as *দু* *doo*, *পু* *poo*, *শু* *shoo*, &c. compounded of *দ* *do* and *ব* *wo*, *প* *po* and *ব* *wo*, *শ* *sho* and *ব* *wo*.

*শ* *sho*, *ষ* *sho*, and *স* *so*. The compilers of Sanscrit grammars have been no less studious, than were the ancient Greeks in analyzing the elementary sound of their several letters, and in distributing them agreeably to the several organs by which they are uttered. Thus they have a class of *kungtee* or gutturals, of *taakoopee* or palatials, of *dunttee* or dentals, of *ooshtaanee* or labials, and of *naasikaa* or nasals. They have even gone further, and allotted certain sounds to the region of the brain; of these there are four: *ঋ* *ree*, *ৠ* *ro*, *ঌ* *lo*, and *ড* *sho*; which are called *moordhence* or cerebrals.

I believe no other language ever contained a subdivision of the simple sound expressed by *sh*, but by the writers of Sanscrit श *sho* is ranked under the cerebrals, श्र *sho* belongs to the palate, and स *so* is a dental. These letters are by no means interchangeable in the original dialect; but each has its own office, and peculiar usage. The modern Bengalese, equally careless and ignorant of all arts but those of gain, indiscriminately give the sound of *sh* to each of the three characters, and apply them indifferently, as chance or caprice directs; so that there is no possible difference to be observed in their pronunciation of श *sho* and श्र *sho*, in the word বিশেষ *beeshash* increase; nor in that of स *so* and श्र *sho* in आश्रय *aashwaash* reliance: they would indifferently write शूनन or सूनन *shoonon*, to hear; and so in other words: But श्र *sho*, they generally confine to the middle or end of a word, and seldom use it as an initial.

The rules which the Indian grammarians have laid down for the meer orthography of the Sanscrit language would fill a volume; but as few or none of these are observed in the Bengal dialect, I have only taken notice of such as have some singularity to render them curious, or which are peculiarly characteristic of this ancient idiom.



ह ho, a strong aspirate; as हहाकार haahaakaar lamentation.

झ khyo, is a compound character added to the sett merely to make the number of letters even, and the rythm of the alphabet compact; as there are but forty nine characters truly simple and elementary. झ is derived from a junction of the two letters क ko, and म mo; which having a very harsh sound in combination, are softened into झ khyo. This letter when transposed into the Persian character, is frequently rendered by چ che, which is a collateral proof of its origin: Thus for khyotree (one of the four primary Hindoo tribes) the Persians substitute chetree, लक्ष्मी lakhymee a proper name, they write le. hmee: And if we were to give to झ khyo, its original sound of kyk, there would be but little difference between lechmee and lekshymee. This letter is not much used by the modern Bengalese; and is confined to Sanscrit words; as परीक्षा poreekhyaa trial by ordeal.

I have already mentioned, that by the original structure of this language every consonant inherently possesses the short vowel on which its utterance depends; it is plain therefore on  
this

this principle, that no two consonants could have been joined together, and successively pronounced in the same syllable; but that a vowel must necessarily have intervened. As an expedient to remedy this inconvenience, a set of distinct characters were invented, called **ফোলা** P,holaa, or adjuncts. They are certain subordinate and subsidiary figures, that may be attached to each of the consonants in the alphabet respectively, to provide against the too frequent recurrence of the internal vowel.

These P,holaa, are presented in a distinct series or alphabet, consisting of eleven subservient marks or signs, for different letters; which are here joined to **ক** ko, the first of the single consonants, and which may, in the same manner, be applied to all the other letters.

The twelfth word of the series, (which seems to be added by the Bengalese merely to fill up the rythm) relates to another subject, which will be explained in a subsequent remark.

The reader must remember, that the letter **র** ro, in its proper character, is never joined to any other letter or adjunct; but its figure is entirely changed by a connection with other consonants, as will be seen in the following series.

## A GRAMMAR OF THE

The twelve P, H O L A A S.



Figure	Name	Power
क	ky-o	ky-o
कू	koro	kro
कु	kono	kno
कल	kolo	klo
कू	koo-o	kwo, or sometimes koo.
कूम	komo	kmo
कुर	kirree	kree
कल्ल	killre	klee
कक	arko	rko
कङ्क	ungko	ungko
कश	ashko	shko
मिद्धि	sheedd, hee	—

The

These *P,hoiaas* may be comprehended by the following explanation:

ক kyo, is the letter য yo added to ক ko, or any other consonant; as বাক্য baakyo a word, (সৈন্য) showinyo an army.

কু kro, is র ro subjoined to ক ko, or any other consonant; as কোবি krod,h anger, প্রথম prot,hom first.

ক্ন kno, in this figure ন no is joined to any other letter; as বিপ্লব breg.hno a calamity.

ক্ল klo, is ল lo added to any letter of the alphabet; as আম্ল aamlø acid.

ক্ব kwo, is ব wo added to another consonant; as দ্বিতীয়া dweeteeyaa second; নিশ্বাস neeshwaash breath: But it is frequently pronounced oo, and confounded with the vowel ও oo in its compound state; as they write দুই for দুই doo-ee two, শুনন for শুনন shoonon to hear.

ক্ম kmo, য mo subjoined to any consonant; as জন্ম jonmo birth.

birth.

ক্ কree, is the mixt letter শ্ ree in composition with any consonant; as কৃষ্ণ kreeshto the name of a Hindoo Deity.  
 নৃপ nreepo a Prince.

ক্ klee, the mixt letter ল্ lee subjoined to a consonant.

র্ক arko, is র্ ro prefixed to a consonant; as দর্পন dorpon a mirror. Ignorant writers erroneously double the letter to which this arko *Pholaa* is affixed; as আশীর্বাদ for আশীর্বাদ aashceerbaad prayer.

The Bengalese usually transcribe all the *Pholaa*s at length, as connected severally with each of the consonants; to make them more readily comprehended, and more easily retained. As I am not writing to children, this trouble would be unnecessary, and superfluous; and I shall content myself with concise remarks upon such as are difficult, or anomalous.

The *Pholaa* ঙ্গ ungko is composed of the several nasals prefixed in their order to their respective consonants, each to those of its own series; and where the chain is interrupted, the letter ঙ ngro-o supplies the deficiency.

The

The *P,holaa* ঙ্গ *ungko* compleat.

ঙ	ঙ্	ঙ	ঙ্	ঙ্
ungko	ungk,ho	ungo	ung,ho	ung-oo-o
চ	চ্	চ	চ্	চ
ungcho	ungch,ho	ungjo	ungj,ho	ung-ee-o
ড	ড্	ড	ড্	ড
ungto	ungt,ho	ungdo	ungd,ho	ung-aano
ত	ত্	ত	ত্	ত
ungto	ungt,ho	ungdo	ungd,ho	ungno
ম	ম্	ম	ম্	ম
umpe	ump,ho	umho	umb,ho	ummo
ঙ	র	ঙ	ঙ	—
ungjo	ro	unglo	ungwo	
ঙ	ঙ	ঙ	ঙ	ঙ
ungfho	ungfho	ungfo	ungho	ungkhyo

Examples; শঙ্কা shungkaa fear, চিত্তন cheenton to consider, কুমল kumbol a blanket &c. ঞ্গ ungcho is more frequently written in a contracted character, thus; ঞ্জ as পঞ্চানন punchaanon the title of a Hindoo Deity; literally the God with five-faces. কার্য্য ঞ্জ kaarjjuncl o affairs.

The

The *P,holaas* སྐ འཁོ སྐ འཁོ སྐ འཁོ སྐ འཁོ སྐ འཁོ seems calculated to shew the several changes of སྐ འཁོ according to the different consonants with which it happens to come in contact. I shall give this *P,holaas* also complet.

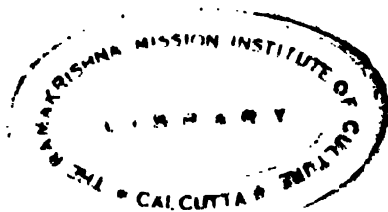
སྐ	སྐ	སྐ	སྐ	འཁོ
ashko	ashk,ho	adgo	adg,ho	ungtro
འཁོ	འཁོ	འཁོ	འཁོ	འཁོ
ascho	asch,ho	abjo	abj,ho	aggyo
འཁོ	འཁོ	འཁོ	འཁོ	འཁོ
ashto	asht,ho	abdo	abd,ho	ahaano
འཁོ	འཁོ	འཁོ	འཁོ	འཁོ
asho	ash,ho	abdo	abd,ho	ahungno
འཁོ	འཁོ	འཁོ	འཁོ	འཁོ
ashpo	ashp,ho	adbo	adb,ho	ahmo
འཁོ	འཁོ	འཁོ	འཁོ	
ahjo	ro	ahlo	ahbo	
འཁོ	འཁོ	འཁོ	འཁོ	འཁོ
atso	atso	atso	atso	atkhyo

Exclusive of these several *P,holaas* which have been explained above, almost any two or three consonants may be blended together,

gether, to provide for the omission of the intervening vowels. In the Sanscrit language their several forms easily unite and run together, to make one compound letter; like two drops of quicksilver upon approximation. The rules for the proper formation of these mixt characters, which shew how to remove occasionally such as are not compatible, and to supply their places with others that admit an union, occupy a considerable part of the Sanscrit grammar; but are never attended to by the illiterate and careless race of modern Bengalese: by whom propriety of diction and orthography is not even considered as an accomplishment.

The compound letters may be formed by three methods: either by placing one letter immediately under another; as दम्ब, *h cunning*; or by blending two letters together, so as to make one character from their union; as विद्या *beedyaa* a proper name; or by making the first of the two consonants much smaller than the other letters; as कंपवान *kompawaan* trembling. This last mode seems to be the most common.

शिद्धि *sheedd,hee*, called the twelfth *P,holaa*, is a word always prefixed to the class of vowels contained in the first Series of the alphabet, page the fourth. *sheedd,hee* is part of a Sanscrit sentence





tence সিদ্ধি রক্ষা sheedd,hee rostoo, which means *be it properly performed*. And as these words are usually prefixed to the class of vowels, that series has obtained the name of *sheedd,hee*.

The SERIES সিদ্ধি Sheedd,hee.



সি	দি	র	ক্ষ
shee	dd,hee	ro	floo
অ	আ	ই	ঈ
o	aa	ee	ee
ও	উ	ঋ	ঌ
oo	oo	ree	ree
ঐ	ঔ	এ	ঐ
lee	lee	a	i
ও	ঔ	অং	অঃ
o	ou	ung	oh

There cannot be a greater defect in the structure of any language, than that the same letter or letters should be applied to several different sounds; and that a variety of different combinations of letters should express the same sound. These two circumstances should seem to comprehend almost all the possible faults

faults in orthography, and yet are so common in the English language, that I have been exceedingly embarrassed in the choice of letters to express the sound of the Bengal vowels; and am at last by no means satisfied with the selection.

But I am obliged to acquiesce in the application of the following vowels and diphthongs; of which, such as are printed in *Italic characters*, are to be pronounced short, and the rest long: but the sound to be given to the correspondent long and short vowels is precisely the same; and differs only in measure, or time.

o    aa    ee    oo    a    i    o    ou

*o* is generally to be pronounced like the second *o* in chocolate; but sometimes rather broader.

*aa* must have the sound of *a* in false.

*ee* like *e* in he, or *ee* in deep.







*oo* as *o* is sounded in move, or *oo* in tooth.

*a* in every syllable where it occurs must constantly be pronounced like *a* in labour.

*i* is always to have the sound of *i* in trial.

*o* is confined to the sound of *o* in most.

*ou* must be pronounced like *ou* in house.

In the Series *foedd,hee*, which has been inserted above, the characters  *ree* and  *ree*,  *lee* and  *lee*, seem to be of a mixed nature, as comprehending both a vowel and a consonant: They are accordingly applied sometimes in the one capacity, and sometimes in the other. In the Series of *P,holaa*s, they held the place of consonants, under the figures  *kree*, and  *klee*. Here they are ranked among vowels, and not improperly, when it is considered, that each of them singly forms a perfect syllable, and cannot be connected, in the same syllable, with any vowel; which is directly opposite to the nature of a consonant.

အ *o*, is always an initial letter, as အပါယံ *opomaan* disgrace. *NB.* This letter cannot possibly occur in the middle or at the end of a word, because its place is supplied by the short vowel included in the preceding consonant; as for ကုဆုရအံ *k-o-r-o-n* they write ကုဆုရ *koron* to do.

အါ *aa*, is also initial; as အါဂါ *aaga* before. For the reason above mentioned the အ *o*, or first part of this letter, is always dropped in the middle, or at the end of a word

word after a consonant: as *baap* a father is written বাপ  
and not বযাপ

ই ee, as ইন্দর *endor* the name of a Deity, দুই *doee* two.

ঈ ee, the correspondent long vowel.

উ oo, as উপর *oopor* above, বাউ *baa-oo* the air.

ঊ oo, the correspondent long vowel; as উপবোধ *oopo-rod,h* compliment.

ঋ ree, as in ঋন *reen* a loan.

ঌ ree, its correspondent long vowel; which never occurs in Bengalese.

ঐ lee, is never found but in Shanfcrit words, and in a compound state; as ক্লিপ্ত *kleepto* appointed.

ঔ lee, is ঐ lee doubled and pronounced long.

এ a, as এই *a-ee* this.

ঐ i, as in the Shanfcrit word ঐরাবত *iraabot* au elephant.

ও o, as in যাওন jaaon to go.

ঔ ou, as in ঔষধ oushed,h medicine.

অ ung, is of a compound species. In the Shanfcrit language it is called অনুষ্বর onoswər, and is there used as a substitute for the letter ম m; but without its inherent vowel. The mixture of the vowel and consonant is here easily discoverable; as the short অ o is added only to mark that it begins the syllable. When a consonant has the first place, the dot only is retained of ung; while the inherent vowel supplies the place of অ o; as বংশী bung-shee a flute.

অঃ oh, the last figure of this class, is called বিসর্গ weesərg, and is marked by two dots, one at the top and one at the bottom of the line. In the Shanfcrit language it is a substitute for the letters র ro and স so, which are used in the terminations of particular forms of declension &c. It has no peculiar sound or utterance; but gives a certain forcible pronounciation (almost like an aspirate) to the vowel which is immediately before it; as নর nere man, রনঃ nereh a man, in the nominative case.

The

This figure, as used in the Bengal language, has quite lost its original property, and is applied indiscriminately to any vowel at the end of a word, without even altering the tone or force of utterance; but sometimes seems to serve for a mark to denote that the inherent vowel of the final consonant is not to be dropped; as যাব jaabo I will go, might by mistake be pronounced jaab, as it is now written; but when weeforg is added thus, যাবঃ jaabph, the latter vowel is marked beyond the possibility of omission.

The connected vowels are given in the following Series, by the Bengalese called বানান baanaan, and in Sanscrit द्वादश मात्राः dwaadasho maatraah the twelve marks, or signs.

NAME	FIGURE & POWER		NAME
okaar	। क ko	। का kaa	aakaar
hrofweekaar	कि kee	की kce	deerg, heekaar
hrolookaar	कु koo	कू koo	deerg, hookaar
akaar	के ka	कै ki or koi	ikaar
okaar	को ko	कौ kou	oukaar
onoswaar	क० kung	कः koh	weeforgyo

The

The plain stroke to the left of the first क ko is here put as the mark of the short vowel inherent in the consonant; but this is never used on any other occasion. The student will observe, that altho' several of these short vowels precede in position the consonants to which they belong, yet in utterance they are subsequent, and hold the second place in the syllable.

The word ह्रस्व hrośwa signifies short, and दीर्घ deergh,<sup>o</sup> means long. The syllable कार kaar is always used to denote the names of vowels. Thus okaar means the vowel o, hroś-weekaar the short vowel ee &c.

To avoid the hiatus which would be occasioned by two vowels coming together without an intervening consonant, a consonant homogeneous to the preceding vowel is to be inserted between them, (as in the golden canons of the Arabic ) or one of the vowels is changed into its corresponding consonant.

य yo is homogeneous to ए a, ई ee, and इ i.

व wo is homogeneous to ऊ oo, ओ o, and औ ou.

Thus they write गिया gee<sup>y</sup>aa for गिआ gee-aa having gone; for दूतीया doo-<sup>ee</sup>tee<sup>y</sup>aa second must be written द्वितीया dwi<sup>ee</sup>tee<sup>y</sup>aa.

But

But ই ee may *follow* every other vowel without the insertion of a consonant; as জাই jaa-ee I go, not জায়ি jaayee; দুই doo-ee two, not দ্বি dwee or দুবি doowee, এই a-ee this, not এয়ি ayee, ওই o-ee that, and not ওবি owee.

So অ o or আ aa may *precede* every vowel, except এ a, without the intervention of a consonant; as বাও baa-oo the air; লিখিলাও leek, heela-a-o I wrote, a corrupt form of tense, &c. But when এ a follows অ o or আ aa, it is always changed into য় yo without its inherent vowel; as in নয় noy is not, for নেএ ne-a, contracted from নেহে ne-ha; জায় jaay he goes, for জাএ jaa-a.

When the vowel ই i is connected with any consonant, thus, কৈ that consonant does not drop its own included vowel; as কৈল is to be pronounced ko-ilo he did, বৈল bo-ilo he spoke; where each vowel retains its own power distinct, which thus nearly give the sound of quilo, bwilo.

In some cases ই ee has the sound and properties of ই i, when it stands next to an open consonant, with which it does not coalesce: thus the word হইল was, is pronounced hwilo,

or



or ha-ilo; as if it had been written হৈল

In many cases, where the vowel আ aa immediately follows ই ee in the same word, (as in the preterite participles ending in ইয়া eeyaa) ই ee is frequently changed into য় yo, and united with the preceding consonant by the *kyo pholaa*; as চড়া choryaa for চড়িয়া choreeyaa having ascended; ছাড়া eb,haaryaa for ছাড়িয়া ch,haareeyaa having deserted.

I must here remind the reader, that the letter ব wo has entirely lost its proper use and power, in modern Bengalese; and even where it occurs in words of Sanscrit origin, is now universally pronounced like ব bo; as বচন wachen a word, is always bachen, with the Bengalese; অগ্নিবত ogneewot like fire, they call ogneebot: and so in all cases whatsoever. This usage has reduced them to the necessity of inserting the vowel ও o, or ও ঞ where the sound of W is to be preserved: as for বানা they write ওয়ানা oyalaa; for খেবা khawaa freight, they substitute খেওয়া kha-oyaa and thus confuse all derivation and orthography.

In addition to these remarks, I shall set down a few of the

most

the most common contractions of letters, which are constantly used by all the Bengalese, as being more expeditious, as well as more elegant than a simple junction of the single letters, whose office they perform.

ক্ৰ *kro*, stands for ক্ৰ the *kirro Pholaa*.

ক্ৰ *okto*, is ক্ৰ to blended with ক *ko*; its regular form is ক্ৰ

ক *koo*, stands for ক্ৰ *ko* with *hrofwokaar*.

ক্ৰ *ungo*, is compounded of ক্ৰ *ngoo-o* with গ *go* subjoined.

ক্ৰ *oggyo*, is another figure for the *Pholaa* ক্ৰ

ম *moo*, is ম *mo* and ব *wo* compounded. The simple form is ম

ক্ৰ *oshno*, for ক্ৰ i.e. ক্ৰ *aano* subjoined to ম *sho*.

ম *shoo*, initial and medial, ক্ৰ *shoo*, final; two figures for ম

ক্ৰ This figure stands for both ক্ৰ *otto* and ক্ৰ *too*.

ক্ৰ *goo*, is used for গ

ক্ৰ *hoo*, stands for হ

ক্ৰ *ohro*, is ক্ৰ *Pholaa* subjoined to হ *lo*.

ক্ৰ *tro*, stands for ক্ৰ

ক *roo*, is used instead of ক্ৰ

ক্ৰ *ohlo*, is ক্ৰ *lo* subjoined to হ *ho*.

ক্ৰ *ondo*, compounded of ক্ৰ *aano* and ক্ৰ *do*.

৞ ohjo, is হ ho and য jo blended together.

৞ ohmo, a compound of হ ho and য mo.

সু ostoo, is স so, and ত to, with hrofwookaar subjoined.

সু ostro, is the letter স so compounded with ত to, and the kro Pholaa.

জ joo, stands for জু

গ ogd,ho, দ odd,ho, ক ond,ho, represent ঙ d'ho severally subjoined to গ go, দ do, and ক no.

৳ this figure is called অর্দ্ধত ordd,ho-to, i.e. *semi-to*; for ordd,ho signifies *half*. It is used for the letter ত to without its internal vowel; and in the middle of a word is generally represented by ২ the numerical figure of *two*; as in ব২সব botoro a year.

৴ otyo, is the preceding ৳ blended with the kyo pholaa.

I shall now proceed to a few marks of reference commonly used by the Bengalese.

৵ This figure is always put at the top of every writing, and is meant as an invocation to Gonash, the Deity of Knowledge and Arts; it is called গনেশের আকড়ি Gonashar aakoree, or the crook of *Gonash*. So the Mahometans always begin with the letter ٱ aleph, as a token of the unity of God.

৩ chaandboondaa, is a mark put over certain letters to give them a very forcible nasal expression; as বাঁস baas a bamboo, to be pronounced *baangs*, with the nasal strongly uttered.

৬ Eeshwor. ঈশ্বর is properly one of the Deities of the Hindoo Trinity. The name of God was supposed too holy to be inserted among the general class of words, and was therefore written at the top of the Page, and wherever this name should occur in a sentence, the mark here specified was put as a reference to it. The form still remains, but the usage is degraded into a meer compliment: for in all petitions, or letters from inferiors to their superiors, the name of the person addressed is now put at the top, and this sign of reference occupies the place in the body of the letter, where the name should regularly have been inserted.

স্বা free properly signifies prosperity; and is prefixed to every name which they mean to mention with respect; as

স্বা স্বা রাম free free Raam. স্বা স্বা গনেশ free free Gonash.

One or more of these Titles of Hindoo Deities is first written on every piece of paper, as an amulet or charm, before any letter petition or other writing whatever, is committed to it. In the same manner the Mahometans universally apply their *Bismillah* (or, *In the name of God.*) as we formerly wrote *Emanuel* at the  
top

top of letters, and still continue to commence a Ledger with  
LAUS DEO.

I shall here insert a short specimen of the Bengal language and character as an exercise for the learner. It is an Episode extracted from the Dron Pærb, or fifth book of the Mōhaabhaarot, the grand Epic Poem of India. Throughout this work I mean to confine myself to examples taken from Poetry only; as we are sure, that Verse must have cost the author some time and study in the composition; and is therefore likely to be most conformable to the true genius and character of the language: and the regularity of the measure is a great check upon the ignorance, or carelessness of the copyist.

I might observe, that Bengal is at present in the same state with Greece before the time of Thucydides; when poetry was the only style to which authors applied themselves, and studied prose was utterly unknown. Letters of business, petitions, public notifications, and all such other concerns of common life are necessarily, and of course, written without measure or rhythm: I might almost have added, without Grammar. But all the compilations dedicated to Religion, to History and to Morality, and all such works as are expected or intended to survive the composer, are invariably written in Verse; and it is probable no other style will ever be adopted.

মহা

মহাভাৰতেৰ দ্ৰোনপৰ্বৰ মন্ত্ৰে এক অষ্টায়

Mohaabaarotar dronporbbo mod,hya ak od,hyayyo



মুনিঃ বনে সুন পৰিষ্কৃতিৰ তনয় !

জেমতে সাণেকি বীৰ হইন পৰাজয় ॥

Moonech bola soono Poreekhyyetar tonoyo

Jamota Saatyokee beero ho-ilo poraajoyo

এক কালে বসুদেব পিতৃ শূদ্ধ কৰে !

নিমন্ত্ৰিয়া ভ্ৰাতৃ বন্ধু আনে সভাকাৰে ॥

Ak kaala Bofoodab peetree shraaddho kora

Neemontreeyaa bhraatree bondhoo aana sobhaakaara

সোমদত্ত বাহ্লিক আদি আৰ পঞ্চানন !

সাব শিশু আইন পাইয়া নিমন্ত্ৰন ॥

Somdot Baahleek aadee aar Ponchaanon

Saaloo sheeshoo aaeelo paaeeyaa neemonttron

আইন অনেক ৰাজা নাইয় গননে !

সভাকাৰে বসুদেব কৈন অভ্যর্থনে ॥

Aaeelo onak Raajaa naahoy gonona

Sobhaakaara Bofoodab ko-ilo obhyort,hona

নানা



নানা বিধি আসনে বসিনা রাজা গনে :  
একে একে সভাকারে পুছিন কথনে ॥

Naanaa beedhee aafona bofeela Raajaa gona  
Aka aka sobhaakaara pooch, hrelo kot, hona

বসুদেব থুড়া সেনী সাথেকিৰ বাপ :  
সোমদত্ত দেখি তৰে বড় হইল তাপ ॥

Bosoodab khooraa Sance Saatyokeer baap  
Somdott dakhee toba boro ho-ilo taap

ডাকিয়া বনিন সেনী সুন সোমদত্ত :  
সভা মাঝে বৈস তুমি এ কোন মহত্ত ॥

Daakeeyaa boleelo Sance fono Somdott  
Sobhaa maajha bo-ilo toomee a kon mohott

আমা সভা নামানিস কোন অহঙ্কারে :  
পৃথিবির মধ্যে কেবা নাজানে তোমাৰে ॥

Aamaa sobhaa naamaanees kon ohungkaara  
Preet, heebeer modhya kabaa naajana tomaara

মৰ্য্যদা

মর্যাদা থাকিতে কেনো নাজাহো ওচিয়া !  
আপন সদৃশ স্থানে ওচি বৈস গিয়া ॥

এত সুনি সোমদত্ত কোপেতে জনিন !  
অগ্নির ওপরে জেন ছুত ঢালি দিন ॥

সোমদত্ত বলে সেনী নাকবিস গবর্ব !  
তোমার মহিমা জুত আমি জানি সর্ব ॥

কোন দোষে দোষী আমি কহত সত্তর !  
এত কষ্ট ভাসা মোরে কহিস বর্ষর ॥

তোমা হইতে নিচ কেবা আছয়ে মানুষে !  
মোর অগৌচর নহে জানিয়ে বিশেষে ॥

এতেক সুনিয়া সেনী অতি ক্রোধ মন !  
কোপে ডাক দিয়া বলে সুন সর্ব জন ॥

এত অহঙ্কার হইল আরে দলাঙ্গার !  
পরিন্দ্রা ছিদু নাহি চাহো আপনার ॥

ইহার ওচিত ফল দিব আমি তোরে !  
এত বনি কোপে সেনী ওচিন সত্তরে ॥

সেনী



সেনী দেখি সোমদত্ত ওচিন তখন ।

হুড়াহুড়ি মহা যুদ্ধ করে দুই জন ॥

তবে সেনী মহা কোপে ধরে তার চুলে ।

দেখিয়া হইল হাস্য জ্ঞাত সভা তলে ॥

কেশে ধরি চড় মাঝে বজ্রের সমালে ।

এক চড়ে দত্ত ভাঙ্গি করে থালে থালে ॥

তবে সভে ওচি দ্বহা নিবারণ কেন ।

অভিমাণে সোমদত্ত দেশে চেনি ॥

সভা মধ্যে সোমদত্ত পাইয়া অভিমান ।

তপস্যা করিতে বনে কবিন পয়ান ॥

দ্বাদশ বৎসর সেই কেন অনাহারে ।

এক চিত্তে সোমদত্ত সেবে মহেশ্বরে ॥

তপস্যায় বস হইল দেব দিগম্বর ।

রুম্ভে চড়িয়া আইন বনের ভিতর ॥

শিব বনে বর মাগি সুনহ রাজন ।

এত বনি সোমদত্তে ডাকে পক্ষানন ॥

ধান

স্থান ভাঙ্গি সোমদত্ত দেখিন মহেশ !  
বিভূতি ভূসন অঙ্গ জটা ভার কেশ ॥

আনন্ডিত সোমদত্ত দেখিয়া চান্দরে !  
বিবিধ পুকারে রাজা অতি স্তুতি করে ॥

সোমদত্ত বনে যদি হইনা কৃপাবান !  
এক নিবেদন আমি করি তোব গ্লান ॥

সভা মধ্যে সেনী যোরে অপমান কেন !  
জতেক ভূপতি গন বসিয়া দেখিন ॥

অগ্নিবত অঙ্গে দহে সেই অপমান !  
এই নিবেদন আমি করি তোব গ্লান ॥

যদি যোরে বর দিবা দেব পসুপতি !  
মহা ধনুর্দ্বৰ হওক আমার সত্ত্বতি ॥

তার পুত্রে যোর পুত্র জিনুক সমরে !  
রাজা গন মধ্যে জেন অপমান করে ॥

ইহা বিনু অন্য বর নাহি চাহি আমি !  
এই বর যোরে দেব আদ্রা কর তুমি ॥

হর বনে বর দিলু সুনহ রাজন ।  
তোর পুত্র জিনিবেক সেনীর নন্দন ॥

পুনেতে মাৰিতে তাৰে নাহবে সকতি ।  
এত বনি অত্র ধান হইন পসুপতি ।

শিব দ্বানে সোমদত্ত পাইয়া এই বর ।  
আনন্দিত হইয়া গেল আপনার ঘর ॥

শিব বরে ভূরিশুবা সাথেকি জিনিব ।  
তার উপক্ৰম এই তোমাৰে কহিব ॥

**An Episode from the Mōhaabhaarat.**



**Moonee** said, 'Hear, O son of Poreekhyeto,

'How the hero Saatyokee was overcome.

'On a certain time Bolooodab celebrated his father's obsequies,

'And assembled all his Relations and Friends by invitation.

'First Somdott and Baahleek, then Punchaanon;

'Saaloo also and Sheeshoo were invited, and came.

'Every Raajaa attended, more than could be numbered,

'And

‘And Bofoodab refpectfully faluted them.

‘All thefe Raajaas he placed on various feats,

‘And to each of them by turns addreffed his difcourfe.

‘But Sance, uncle to Bofoodab and father of Saatyokee,

‘Was much enraged to behold Somdott among them.

‘He called to him, and faid, “Hear O Somdott,

“What arrogance is it to feat yourfelf in this afsembly!

“By what prefumption haft thou forgotten to refpect us ?

“Who in all the world does not know thee ?

“While your honour is yet fafe, why do you not rife and  
depart ?

“Be gone, and feat thyfelf among thy Fellows.”

‘Hearing this, Somdott kindled with anger,

‘Like oil when caft upon the fire.

‘And Somdott replied, “Vaunt not thyfelf, O Sance!

“For I am acquainted with all thy excellence.

“With what crime am I defiled, tell me quickly,

“That thou holdeft this violent d fcourfe with me,

O Wretch!

“Who among men is of lefs account than thyfelf?

“Neither is this hidden from me; I know it well.”

‘Sance when he had heard this was exceedingly enraged,

‘And

‘And wrathfully exclaimed, “Hear him, O ye people!  
“Art thou become thus insolent, O refuse of thy family!  
“Whilst thou despisest others, knowest thou not thyself?  
“Soon will I give thee the proper reward of such conduct.”  
‘Sance hearing this, started up in a passion,  
‘And Somdott when he beheld Sance arose immediately,  
‘So that a desperate struggle ensued between them.  
‘Sance in great fury seized him by the hair,  
‘At which a laugh circulated through the whole croud.  
‘He held his hair, and struck him a blow like a thunderbolt,  
‘And with that single stroke demolished all his teeth.  
‘Then all the company got up and separated them;  
‘Somdott in confusion retired to his own country.  
‘Somdott being thus disgraced in the midst of the assembly,  
‘Retreated into the desarts to pass his life in prayer.  
‘Twelve years he consumed in prayer and fasting,  
‘In singleness of heart calling upon the great Deity.  
‘The naked God was satisfied with his mortifications,  
‘And mounting his Bull came into the desert.  
‘Shrew said “Hear, O Raajaa, demand of me some favour.”  
‘In these words the Deity with five heads addressed Somdott.

‘Somdott

‘Somdott starting from his contemplation, beheld the Deity,  
 ‘Whose body was covered with holy ashes, and his hair clot-  
 ted in a thousand knots.

‘Somdott was much elated to behold the Divinity,  
 ‘And humbled himself before him with the most reverential  
 salutations.

‘Then Somdott said, “If You will really be my protector,

“Permit me to offer you a single request:

“Sancee has disgraced me in a numerous company,

“And all the monarchs who sat there beheld my misfortune.

“My body burnt like fire at the ignominious usage:

“And therefore I humbly present this petition.

“If, O Lord of life, you mean to fulfill my wish,

“Grant that my son become a mighty warrior.

“Let my son conquer his son in battle;

“As He put me to shame in the midst of the Raajaas.

“Except this, I have no boon to demand —

“Bestow this, O God! my only request.”

‘The Deity answered “Hear O Raajaa, the favour is granted.

“Thy son shall overcome the son of Sancee;

“But his life it will not be permitted him to destroy.”

‘Thus

‘Thus spoke the Lord of life, and vanished.

‘Somedott having received this favour from the Eternal,

‘Returned exulting to his own family.

‘Thus by the help of the great Deity, Bhooreeshrobaa van-  
quished Saatyokee.

‘And this hath explained to you the circumstances of his fall.

## CHAPTER II.

### OF SUBSTANTIVES.

**G**enders are the first attribute of substantives, and are usually divided into three classes; the masculine, the feminine and the neuter; under which are included the subordinate and compound genders. In the Sanscrit language (equally refined with either the Arabic or the Greek) these three distinctions are preserved in their common number and order.

पुंनिञ्च poongleengo is the masculine,

स्त्रीनिञ्च streelcengo the feminine, and

नपुंसक nopoongloko, or क्लीबनिञ्च kleewoleengo the  
neuter.

The Authors of this threefold division of genders and of their  
pre-

precedence, appear to have considered the neuter as a kind of *residuum* resulting from the two others, and as less worthy or less comprehensive than either: but this doctrine is liable to some objections. For the neuter (or that order of substantives defined by this term) seems to be of a more extensive quality and power than the rest; in so much that I should hardly scruple to call it a genus, of which the masculine and feminine are but the species. For from the whole class of substantives, some are selected to be masculines, and others to be feminines; and all which are not thus specified, remain as the others were previous to their selection, *neuter*.

In Latin and Greek we find many unaccountable refinements of gender, or rather unmeaning applications of a distinction without a difference. It would baffle the most able grammarian to assign a satisfactory reason why *pecus pecoris* should be neuter, and *pecus pecudis* feminine; and so of a thousand others. Common sense requires that all general terms should avoid such discriminations; and we certainly must allow the construction of those languages to be most rational, in which *flocks* and *herds* are of no gender, but include animals of both. In the same manner when individuals are mentioned indefinitely, it is absurd to specify the sex. We see an animal at a distance; must

we



we know whether it be a he-goat or a she-goat, before we venture to pronounce that it is a *goat*? Yet this knowledge must be pre-supposed in Greek and Latin, or it must be granted that the gender is there redundant and superfluous.

The proposition which I have here started is particularly connected with my present subject; because in the Bengal language there is a great number of general neuter names of animals &c. to which may be added at pleasure different terminations of specification, subdividing the individuals of the class to which they refer, into the subordinate distinctions of male and female.

The terminations usually applied upon this occasion are, **আ** aa for the masculine, and **ঐ** ee, or **নী** nee for the feminine: thus from **বাঘ** baagh, which signifies a tiger in general, are formed **বাঘা** baaghaa a (male) tiger, and **বাঘনী** baaghonee or **বাঘী** baaghee a tigress; from **হরিন** horeen a deer proceed **হরিন** horeenaa a buck, and **হরিনী** horeennee a doe.

If **ঐ** ee long terminates the masculine, it is made short before the sign of the feminine; as **হস্তী** hostee an elephant, **হস্তিনী** hosteennee a female elephant, **সান্তিপুৰী** saanteepoorree a man inhabiting Saanteepoor, **সান্তিপুৰিনী** saanteepoorenee a woman

woman of Saanterpoor.

It is not necessary that every noun comprehensive of Sex should be distinguished by a particular termination, or mode of formation, expressly to denote its gender.

The Sex of human creatures, and the more general relations which they bear to each other, are of sufficient consequence to obtain different names, instead of modifications of the same name. Thus in almost all languages the distinctions of *man* and *woman*, *husband* and *wife*, *father* and *mother*, &c. are signified by separate terms. The same may commonly be said of such animals as are most connected with mankind: from hence *bull* and *cow*, *ram* and *sheep*, *boar* and *pig* &c. Thus in the Bengal language মানুষ *maanootho* is a man স্ত্রী *stree* a woman পিতা *peetaa* a father, মাতা *maataa* a mother, পুরুষ *poorootho* a husband, নারী *naaree* a wife.

পুরুষ ছাড়িয়া নারী বহিবে কে মনে

*poorootho ch, haareeyaa naaree roheeba ka mona*

"When the husband is gone how shall the wife remain?"  
upon the same principal ছাড়া *aaryaa* is a bull, and গাই *gaa-ee* a cow &c.

In other cases different forms of the same word are applied to

distinguish the Sexes; and as all animals must be of one Sex, it is generally sufficient that the feminine term only be marked by a provisional inflexion: hence ছাগন ch,haagolo a he-goat ছাগনী ch,haagelee a she-goat ভেড়া bharaa a ram, ভেড়ী bharee a sheep ক্ষুক্ষুড়া kookooraa a cock ক্ষুক্ষুড়ী kookooree a hen; রাজহংস raajhungso a gander রাজহংসী raajhungsee a goose.

টন টন করে জন মদ্র মদ্র বায়।  
রাজহংস রাজহংসী খেলিয়া বেড়ায় ॥

*Tolo tolo kora jolo mondo mondo baay,*

*Raajhungso raajhungsee khaleeyaa baraay.*

“A soft breeze gently agitates the water,

“The gander and the goose sport and swim.”

The same form occasionally takes place even when human beings are concerned, in a local or confined relation; thus we use the word *Jew* in a collective sense, comprehending the whole people; but to express a woman of that nation we must add a sexual termination; as *Jewess*: so ব্রাহ্মন braahmon signifies a *Bramin*, or in general any person of the braminal tribe; but ব্রাহ্মনী braahmonce a *Braminess*, or woman only of that Sect.

এত সুনি বামকৃষ্ণ হাসিতে নাগিন :  
বাহন বাহনীকে পুরোধ কবিন ॥

*Ato soonee Raamokreeshno haaseeta laageelo*

*Braahmon Braahmoneeka probodho koreelo*

"Hearing this Ramkrishen began to laugh

"And satisfied the Bramin and Braminefs."

In all circumstances of this nature, the reader will find in the Bengal language a wonderful resemblance to the English idiom, and turn of expression.

In Shanſcrit, as in Greek and Latin, the names of all things inanimate have different genders founded on vague and incomprehensible distinctions: as if there could be any reason for making *Ætna* feminine, which would not equally hold good with respect to *Vesuvius* or *Caucasus*. But this seems to be the natural consequence of connecting the gender of a noun too intimately with its termination. Had all inanimate substantives in Greek and Latin wanted these sexual refinements, the form allotted to the neuter would have increased beyond its due proportion, and the ear have been tired with the perpetual recurrence of similar sounds: but it is surely more consistent with nature, to make every noun *neuter* which is not the name of something

thing necessarily *masculine* or *feminine*: and this is an invariable rule in the dialect of Bengal.

### Of CASES.

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A Sanscrit noun, on its first formation from the general Root, exists equally independant of case as of gender. It is neither *Nominative*, nor *Genitive*, nor *Accusative*, nor is impressed with any of those modifications, which mark the relation and connection between the several members of a sentence. In this state it is called an *imperfect* or *crude* noun. Thus राजन Raajon means Monarch; but implies neither *a* Monarch, *of* a Monarch, *to* a Monarch, nor any other predicament in which a Monarch can be supposed to stand. To make a nominative of this word, the termination must be changed, and a new form supplied; as राजा raajaa a King रानी raanee a Queen. Thus we see that in the Sanscrit at least, the nominative has an equal right with any other inflexion to be called a case.

Every Sanscrit noun is capable of seven changes of inflexion, exclusive of the vocative: and therefore comprehends two more than even those of the Latin. I shall here give a short explanation of them, in the order which has been fixed for them

them by their own grammarians.

- 1 The *Nominative*, or *agent* in a sentence; as রাজা রা  
জাতি raajaa raajyotree a King governs.
- 2 The *Passive* case, or subject of the action; as দেব° নমি  
dawung nomree I worship God.
- 3 The *Causal* case, pointing out the cause by which a thing is  
done; as দেবেন কৃত° dawano kreetung, made by  
God; or the instrument with which it is done; as দায়েন  
ছিন্ন° daatrano ch,haennung cut with a knife: or the sub-  
ject in or by which it is suffered; as অন্ধা কানঃ okhynaa  
kaanoh blind of an eye.
- 4 The *Dative*, with the sign to or for; as দেবায় দত্ত°  
dawaayo dottung given to God, ধর্মায় ভদ্র° dhormaayo  
bhodrung good for religion.
- 5 The *Ablative*, implying the subject from whence anything  
proceeds; as দেবাৎ প্রাপ্ত° dawaat praaptung received  
from God.
- 6 The *Possessive* case, called by us the *Genitive*; as দেবস্য  
গৃহ° dawasyo grechung the house of God.
- 7 The *Locative* case, definitive of situation, and generally  
known by the sign in; as জলে jola in the water, গৃহে  
grecha

*greeha in the house, তর্কে চতুর terka chotooro learned in judgement.*

The Vocative in Shanſcrit is excluded from the number of caſes, as no inflexion is employed in its formation: but to the imperfect noun the ſign হে ha is prefixed; as হে রাজন ha raajon O king!

The Inflexions of which a Bengal noun is capable, are neither ſo copious nor ſo accurate; the terminations uſed for this purpoſe are four only, and conſequently we can reckon but five different caſes at moſt.

The nominative is not diſtinguiſhed by any rule of formation; for in moſt ſimple or abſtract terms, the crude noun of the Shanſcrit is adopted, without the inflexion which denotes the Shanſcrit nominative; but for concrete ſubſtantives, names of agents &c. where the termination undergoes a material alteration in the Shanſcrit, that alteration is generally uſed in the Bengal dialect; as রাজা raajaa a king, from the crude noun রাজন raajon; স্বামী ſwaamee a huſband, from স্বামিন ſwaameen. Example,

স্বামী বনিতার পতি স্বামী বনিতার গতি

Swaamee boneetaar potee ſwaamee boneetaar gotee

“The

“The husband is the Lord of the wife, the husband is the guide of the wife.”

The Inflection which most usually occurs in Bengal nouns is made by the addition of the letter এ a; as দোষে dosha from দোষ dosh a crime: মানুষে maanoosha from মানুষ maanoosha a man; which may be called the *Oblique case* in general, from its frequent use.

This termination is occasionally applied to five several cases.

- 1 To the nominative (redundantly) as বীরে beera for বীর beero a warrior, *Vir*;

আমি যদি সেনাপতি হইব সমরে ।  
তবে অস্ত্র না ধরিবে কর্ণ মহাবীরে ॥

Aamee jodee sanaapotee ho-ibo somora

Toba astro naa dhoreeba Kornno mohaabeera.

“When I shall be General in the battle,

“Then Kornno the great warrior will not take up arms.”

- 2 To the passive or subjective case: as যুদ্ধিষ্ঠিরে from যুদ্ধিষ্ঠির Jood-heeshteer, a proper name; as

যুদ্ধিষ্ঠিরে ধরি দেহ এই নিবেদন

Jood-heeshteer dhoree daho a-ee neebadon

“Seize and give me Jood-heeshteer; this is my request.”

It



- 3 It serves to convey the sense of the third, fifth and seventh of the Sanscrit cases; as বানে baana with an arrow গগনে gogona from heaven: মাসে maasa in the month: কলিকাতায় koleekaataay in Calcutta; as

চারি বানে চারি অশ্ব মাঝিন তক্ষন

Chaaree baana chaaree oshwo maaree'o tekhyon

"With four arrows he then struck the four horses."

এইত শ্রাবন মাসে ধাৰা বৰিসে গগনে

A-eto shraawon maasa dhaaraa boreesa gogona

"In this month shraabon the rains fall from heaven."

and this its proper use and application.

- 4 It is added to the termination of the possessive case, to form the dative: as দুনেৰে Dronara, to Dron

আৰ রথে কৰি তৰে দুনেৰে নইন

Aar rot,ha koree toba Dronara lo-ilo

"He then brought another carriage to Dron."

- 5 It is also employed to distinguish the vocative, and may either be prefixed or subjoined:

*Pre-*

*Prefixed, as* এ নাথ তুমি মোরে করিনা পরাধীন

A naat, ho toomee mora koreelaa poraadheen

“O master! you have reduced me to a foreign subjection.”

*Subjoined, as* সুন নৃপবরে shoono nreepobora hear O Prince!  
from নৃপবর nreepoboro a Noble or Prince.

The second or passive case of inanimate nouns is almost always the same as the nominative, and is very rarely distinguished by a change of termination.

আর বান এড়ি বীর পুরিয়া সন্ধান !

দুশ্বাসনের অঙ্গ কাটি করে খান খান ॥

Aar baan ara beer pooreeyaa sondhaan

Doochwaaasonar ungo kaatee kora khaan khaan

“The hero having well pointed his aim, shot another arrow,

“And cutting the body of Doochwaaason, hewed it in pieces.”

In this distich the words বান baan, সন্ধান sondhaan, অঙ্গ ungo and খানখান khaankhaan are in the passive or subjective case.

The same construction also takes place occasionally even in proper names; as

H

ধরি

ধরিবারে যায় দুইন রাজা যুদ্ধিষ্ঠির

*Dhoreebaara jaay Dron Raajaa Jood, heefhteer*

“Dron goes to seize Raajaa Jood, heefhteer.”

But this case should be formed by the termination ঞ a when the noun ends with a consonant, and by রে ra or কে ka when it terminates with a vowel: as

বহুত বচনে কহিন অর্জুনে

*Bohoot bochona koheelo Orjoona*

“He addressed much discourse to Orjoon.”

সাথ্যকিরে ভূষিশুবা করে পরাজায়

*Saatyokeera Bhooreeshrobaa kora poraajaay*

“Bhooreeshrobaa defeated Saatyokee.”

আর দশ বানে বীর কর্নকে মারিন

*Aar dosh baana beer Kornnoka maareelo*

“The hero stuck Korno with ten more arrows.”

I have observed some few instances, wherein this case is made to resemble the dative in termination; as in the book called *Beedyaa Soondor*;

বিদ্যা সূত্রেরে নইয়া কানিকা কোত্তকি হইয়া  
কৈনাম সিথরে উত্তরিন

*Beedyaa*

Beedyaa Soondorara loi-yaa kaaleekaa koutooker hai-yaa  
Ko-ilaas seekhora ootoreelo.

“Beedyaa having obtained Soondor (her lover) and Kaalee-  
kaa being made contented, arrived at the foot of Koilas  
“Seekhor (a mountain )”

This second case, with its Shanferit termination, is not total-  
ly lost among the Bengalese; tho’ the very persons who use it  
are utterly ignorant of the principles on which it is formed, and  
of the grammatical reason for which it is applied. All petitions,  
letters &c. in the Bengal language, commence with certain custo-  
mary phrases of compliment in pure Shanferit, of which the  
Writer knows nothing more than the general purport; after  
this compliment is constantly inserted the sentence निश्चित  
कार्यक आगे Lekhetung kaarjyuncho aaga, which signi-  
fies “I have written the affair (i.e. the affair which is the sub-  
ject of the letter or petition) here beyond.” The word in the  
passive case is कार्यक Kaarjyuncho: the syllable cho is an *en-*  
*clitic*, added only to fill up the metre, (for the line is a verse of  
eight syllables) the word without this termination is कार्य  
kaarjyung. the second Shanferit case of कार्य kaarjyo an affair.  
The same form occurs in the word निवेदन neebadon a peti-  
tion; which in the established formulary for the commencement  
of

of all petitions is written নিবেদনক্ৰ নeebadonuncho for  
নিবেদন neebadonung.

The third, fifth and seventh cases of the Sanscrit are likewise frequently supplied by the termination তে ta, which is added to the nominative, when it ends with a vowel. and to the oblique case when the last letter of the noun is a consonant; as  
অগ্নিতে ogneta *with* fire, from অগ্নি ognee fire. জনেতে jolata *with* water, from জন jolo water. ঢাকাতে dhaakaata *from* Dacca. রথেতে rot,hata, *in* a carriage, or *from* a carriage. ভূমেতে bhoomata *on* the ground.

অগ্নিতে পোড়ায় সৈন্য দুৱন বিদ্যমান

Ogneta poraay so-inyo Dron beedyomaan

“He destroyed the army *with* fire in Dron’s presence.”

জনেতে হইল পূৰ্ণ সঁগ্ৰামেৰ স্থান

Jolata ho-ilo poorno sungraamar si,holo

“The field of battle was filled *with* water.”

রথেতে চলিল গিয়া

Rot,hata choleelo geeyaa

“He hastened away *in* the carriage.”

মুৰ্চ্ছিত হইয়া বীর রথেতে পড়িল

Moor-

Moorchch'heet ho-iyaa beer rot, hata porcelo

"The hero becoming senseless fell *from* the carriage."

সারথির মূণ্ড কাটি পাড়িন ভূমেতে

Saarat, heer moondo kaatee paareelo bhoomata

"Having wounded the charioteer on the head, he felled him *to* the ground."

The sixth Sanscrit case, or possessive form of noun, is constructed by adding the letter *ro* to the nominative if it ends with a vowel, or to the oblique case, if the last letter of the word be a consonant: as বনিতার boneetaar genitive of বনিতা boneetaa a wife. স্বামীর swameer from স্বামী swamee a husband. মধুর modhoor sweet, the genitive of মধু modhoo, honey. মানুষের maanooshaar from মানুষ maanoosha a man. কৃষ্ণর kreeshnar from কৃষ্ণ Kreeshna the name of a Hindoo Deity. Example.

কামানের হুড়হুড়ি বন্দুকের দুড়দুড়ি  
সম্মুখে বানের গড় হয়

Kaamaanar hoorochooree bondookar doorochooree  
sommookha baanar gor hoy.

"There is a twanging of bows, and report of guns,

"surely there must be a fortress of arms before me."

কৃষ্ণের বচনে পার্থ ধনু অস্ত্র নিল

*Kreeshnar bôchona paart,ho dhonoo ostri neelo*

“At the words of Kreeshno the Vizier took up his bow and arms.”

Some nouns ending with vowels increase a syllable in all the oblique cases, by prefixing to the sign এ a the consonant correspondent to their terminating vowel; as ভাইয়ের *bhaareyar* from ভাই *bhaae* a brother. পাণ্ডবের *paandowar* from পাণ্ডু *paandoo* the name of an ancient Hindoo family: and this form (tho' very seldom used by the moderns) seems most consistent with the orthography of the language.

ভাইয়ের মরন দেখি সিন্দুবার বেগে ।

হাথে গদা করি গেল অভিমন্যু আগে ॥

*Bhaareyar moron dakhee seendoobeer бага*

*Haat,ha godaa koree galo O bheemonyoo aaga*

“Seendoobeer seeing the death of his brother, taking his

“Mace in his hand, hastened to Obheemonyoo.”

হাহাকার স্রব হইল পাণ্ডবের দলে

*Haahaakaar sobdo ho-ilo paandowar dola*

“There was much lamentation on the part of the Paandoos.”

The

The *dative* is distinguished by the final ঞ a added to the genitive, as I have already remarked; thus

রাজারে কহিন বীর সুন নৃপবর

Raajaara koheelo beer loono nreepobor

“The hero said to the Raja, hear O Prince!”

Various Interjections serve to point out the Vocative, and they will be noticed in their proper place; at present I shall only observe that the particle রে ra is commonly used in this sense, and may be added either to the word with which it is immediately connected in construction, or to any other member of the sentence, either noun or verb, as the composer finds most convenient; an instance of the latter mode appears in this hemistich,

যাওরে রজনী তুমি মরিয়া

Jaa-ora rojonee toomee moreeyaa

“O night! perish and depart from us.

where যাওরে রজনী jaa-ora rojonee is put for যাও  
jaa-o রজনীরে rojoneera go, O night. For an example of this interjection being joined to its immediate subject, I shall quote the following little poetical song.

গীতি



## গীত

ভব সিন্ধু পাৰে কে যাৰা ভাইৰে  
 হৰি নামেৰ নৌকাখানি স্বী গুরু কাণ্ডাৰি  
 বাহ বাহ বন্যা ডাকে দুই বাহি পমাৰি  
 চান্দৰ নিতাইয়েৰ ঘাটে অদান থেবা বয়  
 কত অন্ত অন্তৰ তাৰা সব পাৰ হয়

*Bhobo seendhoo paarora ka jaabaa bhaaeera*  
*Horee naamara noukaakbaanee shree gooroo kaandaaree*  
*Baaho baaho bolyaa daaka doore baahoo pofaaree*  
*T,haakoor neetaaeeyar ghaata odaan khawaa boy*  
*Koto ondho otoor taaraa sobo paaro hoy.*

## A N O D E.

- ‘O Brothers ! which of you will cross the ocean of the world?  
 ‘There is the boat of the name of *Horee*; (the Deity) *Shree*  
*Gooroo* (our Tutor) is the pilot;  
 ‘He hath summoned us, crying out,’ “row, row, and stretch  
 wide both your arms;”  
 — ‘In the port of *Neetaae* *T,haakoor* (a famous Divine) we  
 pay nothing for the passage,  
 ‘And there all the lame and blind are ferried over.’

The

The particle **হে** *ha*, the sign of the Shanfcrit vocative, is frequently applied to Bengal nouns in the same sense; as

**নাগৰহে গিয়াছিলাম নাগৰেৰ হাটে**

*Nagorha geeyaach'heelaam nogorar haata*

"O Naagor, I have been to the market at the City."

The Vocative is also expressed by the crude noun, and by the nominative case of the Shanfcrit indifferently, without any interjection: as

**হাসিয়া কহিন কুঞ্চ মুনহ বাজন**

*Haaseeyaa koheelo kreehno loonoho Raajon*

"Kreehno laughing said, hear O King."

**কৰ্ণ বনে মহা ৰাজা কর অবধান**

*Kornno bola mohaa Raajaa koro obodhaan*

"Kornno said, O great King, employ sage consideration."

As it may be curious to observe at one yiew the connection and resemblance between a Shanfcrit and Bengal noun, and to trace in a corrupted language the gradual progress of deviation from its original source; I shall here insert a substantive declined after both methods, and ranked according to the Shanfcrit mode of arrangement, which I think at least equal in merit to the system adopted by European Grammarians.

FIRST Declension, a Substantive ending with a Consonant.

## SHANSKRIT.

## BENGALESE.

1	বানঃ baanoh	বান baano	an arrow
2	বান্ baanung	বানে baana	an arrow
3	বানেন baanano	বানেতে baanata	with an arrow
4	বানায় baanaayo	বানেরে baanara	to an arrow
5	বানাৎ baanaat	বানেতে baanata	from an arrow
6	বানস্য baanasyo	বানের baanar	of an arrow
7	বানে baana	বানে baana	in an arrow
Voc:	হে বান ha baano	এ বান a baan	O arrow

SECOND Declension, a Substantive terminated by a Vowel.

1	অগ্নিঃ agneeh	অগ্নি agnee	fire
2	অগ্নি° agneeng	অগ্নিকে agneeka	fire
3	অগ্নিনা agneenaa	অগ্নিতে agneeta	with fire
4	অগ্নয়ে agnoya	অগ্নিরে agneera	to fire
5	অগ্নেঃ agnah	অগ্নিতে agneeta	from fire
6	অগ্নেঃ agnah	অগ্নির agneer	of fire
7	অগ্নৌ agnou	অগ্নিতে agneeta	in fire
Voc:	হে অগ্নে ha agna	এ অগ্নি a agnee	O fire

A third Declension might be formed for those nouns which change their terminating vowel into a consonant in the oblique case: as ভাইয়ে bhaazeya and পাণ্ডবে paandowa, oblique cases from ভাই bhaazee a brother and পাণ্ডু paandoo a proper name &c. But these occur too seldom to require a separate class: and occasional anomalies are less fatiguing to a learner than a tedious multiplicity of rules.

The specimens of declension here inserted will have shewn, that Bengal nouns fall very short of the powers and of the precision, which a greater variety of inflexion gives to those of the Sanscrit: yet the examples which I have already quoted from ancient books, prove that a single oblique case has been used in many different senses, like the dative in Greek. and ablative in Latin. But in modern language the syllable এ a or তে ta at the end of a word, is generally confined to the sense of the *seventh case* as definitive of situation; and may constantly be rendered into English with the sign *in*: as নগরে nogra *in* the City; ঘাটে ghaata *in* the Port; নামে naama *in* the name; মাঘে maasha *in* the month &c.

The third and fifth cases are usually supplied by certain particles answering to prepositions in Latin and Greek; and which compensate for the defective system of inflexion in Bengal nouns,  
as

as well as in those of most of the European languages. The use of these particles will be explained in a separate Chapter.

### OF NUMBERS.



In the preceding section I have inserted the singular number only, as a specimen of declension, because the Bengal language has no proper form of dual or plural; both of which every Sanscrit noun contains, and each declined with seven cases like the singular. But as this work is by no means intended to comprehend the whole grammatical system of the Braminical dialect, I have taken no notice of the great variety of its declensions, nor explained the difference of their inflexions as occasioned by the difference of gender, as well as of termination. I have also omitted to describe the modes of forming Sanscrit substantives of different genders from the same root. Everything that immediately relates to my subject, I shall use my utmost endeavours to insert; but a complete grammar of the Sanscrit would furnish ample matter for a considerable volume, and prove a formidable task to the most experienced philologer.

I have said that Bengal nouns have neither *dual* nor *plural* numbers, I may add that neither is wanted. The *dual* is found in no modern language, and probably never existed but in the Arabic and its branches, in the Sanscrit, and in the Greek.

That

That the idea of multitude is not confined to the plural number is clear beyond a doubt, because singular nouns are used in all languages with a collective sense, almost as frequently as plurals: thus, *men love to study*, and *man loves to study*, are phrases perfectly equivalent. So also we join to a noun in the singular number an epithet of indefinite plurality, to convey a plural meaning: *many a man*, is written by the Bengalese বহুত মানুষ *bhoot maanoosh*. Perhaps it might be safely urged that the singular number has more occasion for an accurate specification than the plural: at least this is the only circumstance which can account for the extensive usage of the article, or representative of unity in most of the modern dialects of Europe.

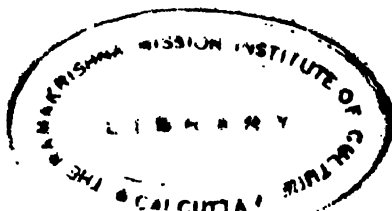
In the Bengal language the same form of noun serves for the singular and plural; so that in an indefinite sentence no distinction of number is observed or provided for; as in the following verses.

সৈন্য সৈন্য মহা যুদ্ধ হইন আচম্বিতে ।  
 রথি গন আইন চড়িয়া দিব্য রথে ॥  
 হস্তী হস্তী যুদ্ধ হয় মহা শত্রু করে ।  
 অশ্ব অশ্বার যুদ্ধ হয় বিবিধ পুকারে ॥

*so-inyo so-inyo mohaa joodho ho-ilo aachombeeta*

*Rot,hee gono aaeelo choreeyaa deebyo rot,ha*

Holtee



Hoftee hoftee joddho hoy mohaa shobdo kora

Ofwo aafwaar joddho hoy beebredh prokaara

“Troop with troop; on a sudden there became a mighty battle;

“The Leaders hasted in their strongest chariots:

“Elephant and elephant; the war raged with a terrible noise;

“Horse and horseman; the fight kindled in various conjunctures.”

In this passage the words *troop*, *elephant*, *horse* and *horseman* &c. are taken collectively, and may be equally understood to be of the plural, or singular number. Where unity is to be specified, the word এক *ako* one, must be used like the article *a* or *an*, which latter I should conceive to be a corruption of the word *one*. Example;

এক নাফে ধরিনেক তাহার চন্দর ।

এক চড়ে দন্ত গুনা করিনেক চুর ॥

*Ako laapha dhoreelak taahaar cheekoor*

*Ako chora donto goolaa koreelak choor*

“With a sudden jump he seized his lock of hair,

“And with a single blow shattered all his teeth.”

Numerals may be joined to nouns in the singular number, without any confusion of expression, as we say fifty *horse* (for *horsemen*) twenty *head* of cattle (for *heads*) so in Bengalese,

সত সত হস্তী বীর মারে এক ছায়

*Soto soto hostee beer maara ako ghaay*

“With one blow the hero struck a hundred elephants.”

Nouns of animation, and more particularly such as relate to mankind, generally have their plural number distinguished by the addition of certain words of amplification or multitude, which serve in a subordinate capacity, instead of a variation of form to the principal noun. Of these words, that which most commonly occurs in modern Bengalese is লোক *lok* a Sanscrit word for a man, or in its collective sense *people*; as

সর্ব লোক কহে যাও রাজার নিকট

*Sorwo lok koha jaao Raajaar neekot*

“All the people say, go before the Rajaa.”

লোক *lok* when added to another substantive gives it a plural sense; as প্রজা *projaa* a peasant, প্রজালোক *projaalok* peasants.

তাঁতী *taangtee* a weaver, তাঁতীলোক *taangteelok* weavers.

But this usage is very rare in books; in which plurality is most usually signified by the word গণ *gono* a multitude or army; as পণ্ডিত *pondeet*, a learned Indian, or Pundit, পণ্ডিত গণ *pondeetgono* Pundits. সৈন্য *so-inyo* a troop, সৈন্য গণ

*so-iny*



*lei-nyo gono* Troops.

নক্ষ নক্ষ সৈন্য গন বিনাশিন রনে

*Lokhyo lokhyo lei-ino gono beenaaseelo rona*

“He annihilated millions of Troops in the battle.”

বিদ্যার আভাস দেখি হইন বিস্ময় ।

সকল পণ্ডিত গন হইল পরাজয় ॥

*Beerdyaar aabhaas dakhee ho-ilo beerimoy*

*Sokolo pondet gono ho-ilo poraajoy.*

“On beholding the wonderful extent of his knowledge,

“All the Pundits were astonished, and were overcome.”

দল *dolo* is another word of the same purport and usage as গন *gono*; thus

ভয় পাইয়া পাণ্ডু দল সকল পলায় ।

দুর্যোধন রাজা হইল আনন্দিত কায় ॥

*Bhoy paareyaa paandoo dolo sokolo polaaay*

*Doorjodhon Raajaa ho-ilo aanandet kaay.*

“The Paandoos being terrified, all fled,

“And Raja Doorjodhon was elated at heart.”

Sometimes also গন *gono* and দল *dolo* are both applied together to give greater strength to the expression ; as

অর্জুনের

অর্জুনের রন দেখি বড় বিচক্ষন ।  
ভঙ্গ দিয়া যায় তবে দ্রুত দন গন ॥

Orjoonar rono dakhee boro beechokhyon

Bhungo deeyaa jaay toba kooroo dol gon

“On seeing the wonderful battles of Orjoon,

“All the Kooros fled from the battle.”

This form of plural may be used in the oblique case ; the sign of inflexion being added to the latter word only : as from

দ্রুতগন *kooroogono* the Kooros, may be formed দ্রুতগনে *kooroogona* ; as

দেখিয়া দ্রুতগনে নাগে চমৎকার

dakheeyaa kooroogona laaga chomot kaar

“On beholding it, astonishment seized the Kooros”

If the first word had been in the oblique case, it would have been necessary to understand the latter in its full, and proper meaning ; as পাণ্ডু গন *paandoo gonoo* the Paandoos, পাণ্ডবের গন *paandowar gonoo* the multitude or army of the Paandoos.

পাণ্ডবের গনে জয়দ্রুত কৈন জয়

Paandowar gonara joydrot ko-ilo joy

“Joydrot conquered the army of the Paandoos.”

K

গুনা

गूना *goolaa* is added to names of animals and things to form a plural, but not to those concerning mankind, as in this hemistich from the Raamaayan, or history of Raam.

सिंहनाद शब्द करिया बानर गूना आईसे

*scenghonaad shobdo koreeyaa baanor goolaa aaeesa*

“On his making a noise like the lion, the apes approached.”

Thus is used गोरू गूना *goroo goolaa* cows, from गोरू *goroo* a cow; अस्त्र गूना *astro goolaa* arms, from अस्त्र *astro* a weapon, &c.

दिग *deeg* properly signifies *a side*; but when following another substantive, generally conveys a plural sense to it; especially in an oblique case; as पासण्ड पासण्डो *paafondo* a sinner,

पासण्ड दिगेर *paafondo deegar* of sinners or on the part of sinners; as

सकल पासण्ड दिगेर पाप क्षय्य हइन ।

निताई छैतन्य आसि दरशन दिन ॥

*Sokol paafondo deegar paap khyoy ho-ilo*

*Neetaace cho-ityo aase doroshon deelo*

“The faults of all sinners were obliterated,

“When Neetaace and Choiton visited them.”

This

This word is more particularly applied to form the inflexions of the pronouns both personal and possessive, with which it is constantly used by the moderns in their conversation and correspondence.

যুদ্ধতে পড়িয়া সবে স্বর্গ পুরে জায়।  
বন্ধু গনে তাহার দিগের না দেখি উপায়॥

Jooddhata poreeyaa soba sworgo poora jaay

Bodhoo gona taahaar deegar naa dakhee oopaay.

“Those who fall in battle all go to Paradise,

“But I see no remedy for their wives (or literally, *the wives on their part.*”)

I must not omit that in the modern and corrupt dialect of Bengal the syllable রা *raa* is sometimes added to the nominative of a singular noun to form a plural; as ছানা *ch'haalyaa* a child ছানারা *ch'haalyaaraa* children.

## CHAPTER III.

### OF PRONOUNS.

নামবাচ্য *naambaachyo* literally signifies *the implication of a name*, and therefore may be said nearly to correspond to the term *Pronoun*. It would be difficult to account for the variety of

of words which have been allotted to this class by European grammarians; Personals, Reflectives, Demonstratives, Interrogatives, Indefinites &c. many of which cannot possibly be taken for substitutes, or representatives of nouns. Among these exceptions to class the signs of the first and second persons, may perhaps be deemed too great an affectation of singularity, or an unwarrantable licentiousness of criticism; yet the authors of the Sanscrit grammars universally confine the term *naambochyo* to the third person. The other two are ranked in the chapter of nouns, tho' distinguished by a peculiar inflexion.

*I* and *thou*, the hinges upon which all discourse is turned, are not pronouns; they are personals, and nothing else: that is, they denote the presence and personality of the collocutors, *I* being invariably the sign of the person who speaks, and *thou* that of the person spoken to. They are not the substitutes for their names, because those names could not be applied without circumlocution, preplexity and absurdity. They are not *pronouns*, because they differ altogether in implication, power and extent from that which is most assuredly a pronoun, the sign of the third person. *I* and *thou* testify the act of discourse, *he* excludes from a participation in it: *I* and *thou* have no gender, *he* has both a feminine and a neuter. The first and second personals

sonals should seem to be confined to rational and conversable beings only; the third supplies the place of every object in nature: wherefore it must necessarily be endued with a capacity of shifting its gender respectively as it shifts its subject; and hence it is in Sanscrit frequently denominated an *adjective*.

One of the demonstratives *hic* or *ille* usually serves for this purpose, and generally the latter, which in Arabic has no other name than ضمير الغائب *dhameer el ghaayb* the *pronoun of the absentee*, for whose name it is a substitute.

In most languages where the verb has a separate inflexion for each person, that inflexion is sufficient to ascertain the personality; but in Bengal compositions, though the first and second personals occur very frequently, nothing is more rare than the usage of the pronoun of the third; and names of persons are inserted with a constant and disgusting repetition, to avoid, as it should seem, the application of the words *he* and *they*.

The Bengal personals do not resemble those of the Sanscrit in any of their inflexions: but as the cases of the latter (in the singular number) are sometimes applied in the more antient writings, I shall here exhibit them in their own form and order.

The second person is always ranked before the first, and the third before the second. Thus the roots of the first and third personals

personals are যুগ্মদ্বয় অগ্মদ্বয় *thou and I.*

	First Personal.	Second Personal.
1 case.	ত্ব° thou	অহ° I
2	ত্বা° thee	ম্মা° me
3	ত্বয়া with thee	ম্ময়া with me
4	ত্বভ্য° to thee	ম্মহ্ম° to me
5	ত্বৎ from thee	ম্মৎ from me
6	ত্ব of thee	ম্ম of me
7	ত্বয়ি in thee	ম্ময়ি in me

Sometimes the form of the second case is ত্বা ম্মা and the fourth and sixth ত্ব মে Example.

জীবনে মরনে বাপি রাধাকৃষ্ণ গতি মম

"In life and death may Raadhaakreeshno be my Guide."

I shall collect in this chapter all such words as usually come under the head of pronouns in the European system of grammar, whether declinable or aptotes. Such of them as are subject to inflexion, have a regular but peculiar method of declension, which differs from that of substantives, both in the formation of the oblique cases and in the general usage of a plural number.

I shall divide them into three classes: the first comprehending all such words whose nominative singular ends in ই *ee*; the second containing those which terminate in এ *a*; and third composed of words incapable of inflexion.

And first of Nominatives in ই such as আমি I, তুমি you  
আপনি self, এই this, ওই that &c. Example.

এই ক্ষণে দ্রোন আমি বিনাশিব রনে

“At this juncture I will defeat Dron in the battle.”

সৈন বনে রাজা তুমি ভুবনে বিখ্যাত

“So-ilo said, Raajaa, you are famous in the world.”

In the second or *passive* case the terminating ই *ee* of the nominative is constantly changed into আ *aa*; as আমি me  
তোমা you &c.

তোমা বিনে ধরে তারে নাহি হেন জন

“Except you, there is no one able to seize him.”

The third, fifth, and seventh of the Sanscrit cases are represented by adding the termination তে to the *passive*; as

আমাতে *with, from, by, or in me*; তাহাতে *with &c. him, her, or it*: as

তাহাতে অনেক সৈন্য করিলেক চুর

“with



“*With it he cut in pieces all the troops.*”

It is to be remembered that altho' I have given the termination **ত্বে** as the sign of the third and fifth cases of the pronouns, yet the moderns very seldom use either of them; but apply certain particles answering to prepositions when they would express the sense of these cases: a circumstance which I have already remarked in the chapter of substantives.

The dative is formed by the termination **রে** ra added to the passive case; as **আমারে** to me, **তোমারে** to you &c.

এই হেতু তোমারে আমি কহি এ রাজন

“On account of this I speak *to you*, O King.”

The syllable **কে** ka is sometimes substituted for **রে** in this case.

আনিয়াছ আমাকে আপনি আঙ্গা দিয়া

“You yourself ordered *me* to be brought hither.”

**NB.** This dative case frequently supplies the place of the passive, like that of substantives; as in the preceding example and in this which follows.

বুঝা যদি আপনি আসিয়া করে রন ।  
তোমারে ধরিতে সে নারিবে কদাচন ॥

“If

"If Brôhmaa himself should come and fight,

"He shall by no means avail to take *you* prisoner."

The *possessive* is made by omitting the final এ a of the dative; as আমার *of me, or mine*; তোমার *of you, or your's*; আপনার *of self, or own*; as

মহা ধনুধর হওক আমার সন্ততি

"Let *my* son become a mighty bowman."

আনন্দিত হইয়া গেল আপনার ঘর

"He went exulting to *his own* house."

Exclusive of the termination in তে ta, which is the sign of the seventh as well as of the third and fifth cases, the pronouns possess a separate form of inflexion peculiar to the *locative* case; being the same with that of such substantives as end in আ aa where the এ a final is changed into য় yo, as instanced in the preceding chapter in the word কনিকাতায় from the nominative কনিকাতা। In the same manner to the passive case of the pronouns which always end in আ aa is added the letter য় yo; as আমায় in me তোমায় in you তাহায় in him &c.

তোমার দুঃখেতে আমার উপজিন দয়া।

অর্দ্র করিব তোমায় দিয়া পদ ছায়া ॥

“My compassion is excited by your sufferings,

“I will cause *in you* unceasing bliss under the shadow of my  
feet.”

বৈদ্য ছাড়িয়া আমি আইনাম তোমার চাক্রি  
সির্নি দিয়া পূজা আয়ায় দুঃখ রবে নাশি ॥

“Having left the skies, I am come to your habitation.

“Give me sweetmeats and worship me, and your troubles shall  
not remain.”

The nominative plural always ends in রা raa, and is formed either by changing the final ই ee of the nominative singular into রা raa; as আমরা we, from আমি I; তোমরা ye, from তুমি you: or by adding আ aa to the possessive case; as তাহারা they, from তাহার of him; আপনারা selves, from আপনার of self. Examples.

সত্যে কহ নারী আমরা পাইয়াছি উষ

“Speak truth, O woman, for we are afraid.”

তোমরা সকলে থাক রাজার রক্ষনে

“Do ye all remain in defence of the Raajaa.”

The same inflexion serves also for the passive case plural; as

তোমরা জতেক ভাই বিধি কেন চাক্রি চাক্রি

“You Brethren, howmany soever, Beedhee hath consigned to  
different places.”

The

The other oblique cases of the plural are expressed by the several inflexions of the word **দিগ** joined to the second or sixth case of the singular; as **আমারদিগে** **আমারদিগেরে** **তোমারদিগের** &c. an example of which has been already inserted in the second chapter.

In common discourse this plural termination **দিগের** is frequently contracted to **দের** as **আমাদের** of us **তোমাদের** of you &c.

After these general rules it may not be improper to give the declension of each pronoun separate, with such remarks as they may respectively require.

1st. personal **আমি** I.

Singular.		Plural.	
1	<b>আমি</b> I	<b>আমরা</b>	we
2	<b>আমা</b> me	<b>আমরা</b>	us
3	<b>আমাতে</b> <i>with or by me</i>	<b>আমারদিগেতে</b>	by us
4	<b>আমারে</b> to me	<b>আমারদিগেরে</b>	to us
5	<b>আমাতে</b> from me	<b>আমারদিগেতে</b>	from us
6	<b>আমার</b> of me	<b>আমারদিগের</b>	of us
7	<b>আমায়ে</b> in me	<b>আমারদিগে</b>	in us

2d. per-

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2d personal তুমি you.

Singular.		Plural.	
1	তুমি you	তোমা	ye
2	তোমা you	তোমা	you
3	তোমাতে <i>by or with you</i>	তোমারদিগেতে <i>by or with you</i>	
4	তোমারে to you	তোমারদিগে to you	
5	তোমাতে from you	তোমারদিগেতে from you	
6	তোমার of you	তোমারদিগের of you	
7	তোমায়ে in you	তোমারদিগে in you	

It is to be observed that the vowel **উ** *oo* of the personal তুমি is changed into **ও** *o* in all its inflexions both of the singular and plural ; for which particularity there is no other than the authority of established usage.

The inflexions of আমি and তুমি in the fourth and sixth cases of the singular, and in the nominative plural are commonly contracted in poetry ; as

মাঁরে	তোঁরে	for	আমাঁর	তোমাঁরে
মাঁৰ	তোঁৰ	for	আমাঁৰ	তোমাঁৰ
মাঁৰা	তোঁৰা	for	আমাঁৰা	তোমাঁৰা

Examples.

ভূমি যদি দয়া নাথ না করিবা যোরে ।  
এ ভব সাগর যাক্কে কে উবারে যোরে ॥

“ If you, O master, will not take compassion on me,  
“ Who will steer me through this dangerous ocean ?”

এই ক্ষণে বথ যোর চানায় সত্তর ।

“ Now swiftly drive my chariot. ”

রায় বনে বাসা দিনে হইনাম পুতোসী ।  
আমি পুত্রু সময় তোর ভূমি আমার মাসী ॥

“ Raay said, you have given me a habitation, and I am your  
debtor.

“ I will be as your child, and you shall be to me an aunt.”

ইহার ওচিও ফন দিব আমি তোরে ।

“ I will give you the merited reward of this conduct”

The word which properly signifies *thou*, is **তু** of which **তোরে** and **তোর** above quoted, are probably inflexions ; but as in English we have altogether substituted *you* for *thou* in polite conversation; so in Bengalese, custom has established **তুমি** in the place of **তুই** both in books and discourse : nor is the latter ever applied but in contempt or anger.

The nominative of the proper pronoun of the third person ends in **এ** a, and is therefore deferred to another part of the chapter.

The word **ইনি** is sometimes used in discourse for the third personal *he*, and its inflexions are **ইনা ইনাতে ইনাৰে ইনাৰ ইনায় ইনাৰা** &c. but I have never met with a single instance of it in books.

**আপনি** *self* is a reciprocal or reflective pronoun ; and is declined as follows.

Singular.

Plural.

- 1 **আপনি**
- 2 **আপনা**
- 3 **আপনাতে**
- 4 **আপনাৰে**
- 5 **আপনাতে**
- 9 **আপনার**
- 7 **আপনায়**

**আনারা** &c. As the plurals of all these words are formed by the inflexions of **দিগা** and have no difference or variation, I shall not burthen the Reader with any more of them.

The possessive case **আপনার** is occasionally contracted to **আপন** when prefixed to another substantive, with which it coalesces ; as

**সকলে আপনভাবে জানে**

“He considers all men in his own situation.”

The demonstratives are **এই** or **এহি** this, and **অই** or **অহি** that.

Singular.

Singular.		Plural.	
১ এই	অই	ইহারা	ওহারা
২ ইহা	ওহা	&c.	.
৩ ইহাতে	ওহাতে	.	.
৪ ইহারে	ওহারে	.	.
৫ ইহাতে	ওহাতে	.	.
৬ ইহার	ওহার	.	.
৭ ইহায়	ওহায়	.	.

Custom has established that the এ a of এই should be constantly changed into ই ee, and the অ o of অই into ও oo, in all the oblique cases; and has also ordained that in all the words of this class, whose nominative terminates in a pure vowel, the letter হ্ ho shall be inserted before the sign of the oblique case; as ইহা ওহা &c.

এই and অই when coupled with nouns, do not change their case like the adjectives and demonstratives of Latin and Greek, but continue in the nominative, like those of the English; whatever inflexion the substantive to which they belong many have assumed; as .

এই মতে পুতিদ্ধা করিন পুনঃপুনঃ

"To *this* effect he repeated his promise several times."

We



We must now proceed to the third division, consisting of words whose nominative ends in এ a.

Some of these are of both classes; as আপনি the same as আপনি self, এ a contraction of এই this: and others are confined to the present form only, such as সে he, (the pronoun of the third person) জে who or whoever, (the relative and conditional) and কে who? (the Interrogative.)

আপনে and এ are nominatives, as well as আপনি and এই

Examples.

রূপা করি সেনাপতি হইবা আপনি

“You favouring our cause, shall yourself be the commander.”

পঞ্চজন্য শত্ব কৃষ্ণ বাজান আপনি ।

“Ponchojonyo, the shell of Kreeshno. founded of itself.”

অবিচারে চোর বলেন এ কোন বিচার

“Without investigation they pronounce me a thief, what justice is this?”

N.B. As এই is contracted to এ so is অই to ঐ

সে the pronoun of the third person, is the same in all genders, and is thus declined.

Singular.

	Singular.		Plural.
1	সে he, she, it.	তাহারা	they.
2	তাহা him &c.	তাহারা	them.
3	তাহাতে by or with him	তাহারদিগের	by them.
4	তাহারে to him.	&c.	&c.
5	তাহাতে from him.	.	.
6	তাহার of him.	.	.
7	তাহায় in him.	.	.

In all the oblique cases of this pronoun, the স of the nominative is changed into ত in which particularity it resembles the pronoun of the Sanscrit.

All the words of this division, as well as that above quoted, add the syllable হা haa to their oblique cases; thus,

দূরে থাকিয়া তাহা দেখে সৰ্ব্ব জন

“All the people beheld *him* from afar.”

But this addition is occasionally dispensed with in the inflexions of the fourth, sixth and seventh cases of the singular, and in the nominative plural, where a contracted form was assumed as was also observed in the cases of আমি and তুমি

Thus they use তারে for তাহারে তার for তাহার  
তায় for তাহায় and তারা for তাহারা

M

Examples.

## Examples.

অতয়েব তাবে তুমি কর সেনাপতি ।

“Therefore do you constitute *him* the commander.”

এক নাফে পড়ে তার রথের ওপর ।

“With one spring he darted upon *his* chariot.”

বনমানা গলে দোনে মনি শোভা তায় ।

“A chaplet of flowers waves upon his neck, *in it* was an ornament of jewels.”

দাস দাসী জত তারা পনাইয়া গেল ।

জত কিছু ছিন দুব্য বেচিয়া থাইন ॥

“Howmany soever male and female slaves there were, *they* are all fled,

“And have sold whatsoever they had for their subsistence.”

সে and এ are sometimes opposed to each other, instead of the two regular demonstratives এই and অই thus,

সে দেশে কি রস আছে এ দেশে তাহারা

“In *that* kingdom what are the pleasures? In *this* kingdom they are these.”

সহ or স is the Sanscrit pronoun. It is sometimes used for

for a demonstrative in Bengalese; as

সহ চরিগন কয় কারে হিরা করে ভয়

"*Those* damsels exclaim, whom does Heeraa fear?

যে is most commonly used in a conditional sense, for *whoever* and *whatever*; and like সে has the same form for all genders: thus,

যে জন আপনা বুঝে পরদুস্থ তারে সুঝে।  
সকলে আপন ভাবে জানে ॥

*Whoever* well knows himself, by him is felt the calamity of "another; and he considers all men as himself."

This word is frequently doubled to convey more clearly a conditional meaning; যে যে *what what*; that is, *whatever*; as

ককনা করিয়া বনে রাজা যুধিষ্ঠিরে।  
যে যে কথা বলিল নারদমুনি বরে।

"*Raajaa Joodheestee* weeping repeated,

"*Whatsoever* words the great Naarodmonee uttered."

যে is also the relative *qui* of the Latin, and agrees with সে like the antecedent *is*; as

যে বিধি করিন চাঁদে রাহুর আহার।  
সেই বুঝি ঘটাইন সন্যাসী তাহার ॥

"*Beedhee*

“*Beedhee, who* made the moon the food of the *Raahoo*,

“I know *he* brought the *Sonyaafee* to her.”

যে has the same mode of inflexion as সে thus, ১ যে  
২ যাহা ৩ যাহাতে ৪ যাহারে ৫ যাহাতে ৬ যাহার  
৭ যাহায় &c. But the fourth and sixth cases are most usually  
contracted into যারে and যার as

দিয়াছে যে কড়ি যারে দিগুন সুনায় তারে

“Whatever cowries he had given to each person, he charges,

“him double the quantity.”

(কে is the interrogative *who*? (but its neuter *what*? is কি  
and is indeclinable. ) Example.

আশ্বিনে এ দেশে দুর্গা পুতিয়ার পুচারি

কে জানে তোমার দেশে তাহার সঙ্কার ॥

“In the month *aafween* in this kingdom the *Idol Doorgaa* is celebrated,

“*Who* in your kingdom knows its figure?”

কে is declined like the preceding words: and like them has  
its fourth and sixth cases generally contracted into কারে and  
কার as

কারে সেনাপতি করি কে করিবে পার

“*Whom*

“*Whom*, must I choose for commander? *Who* will bear us  
“through the ocean of the battle?”

কারে and কার are sometimes subjoined to collective words in a relative sense, referring to the particular *person*, who may have been previously mentioned in the sentence or discourse : thus সভা is an assembly, সভাকারে implies the *persons* whom some assembly is supposed to contain. দুই is the numeral *two*, দুহা is a passive case derived from a modification of it ; and from thence comes দুহাকারে *the two persons* (of whom some mention has already been made ) Examples.

একে একে সভাকারে পুছিন কখনে

“He asked *the persons in the assembly* one by one some question.”

দুহাকার বানে দুহে হইন জর্জর

“By the darts of each of *these two*, (i.e. the persons who have been previously described as fighting together.) they were both  
“pierced full of wounds.”

The vowel এ the termination of the nominative case to these pronouns, is frequently added to collective nouns, to give them a personal or relative sense : Thus from লোক people, is formed লোকে *those* people; from সভা an assembly, comes সভে *those persons* who compose the assembly ; from সকল signify-

signifying *all*, is made সকলে *all the people* : so এক means *one*, একে *one person*. দুই is *two*, but give it the termination এ a, and insert the letter হ্ ho, as described when the nominative ends in a pure vowel, it becomes দুহে and signifies *two persons*, or *the two persons*. Examples.

সব্ব লোকে কহে যাও রাজার নিকট

“ All *those* people say, go before the Raajaa.”

সভাতে বসিয়া সভে করয়ে বিচার

“ Sitting in the assembly, *those* assembled consulted together.”

দেখি কৃষ্ণ অর্জুন দুহে কর পুনর্দাত

“ Orjoon seeing Kreeeshno they both gave a salutation.”

The word দুহে so compleatly assumes the character of a pronoun, that it becomes capable of all its inflexions ; and is thus declined : ১ দুহে ২ দুহা ৩ দুহাতে ৪ দুহারে  
৫ দুহাতে ৬ দুহার ৭ দুহায় Examples.

তবে সভেওঁচি দুহা নিবাবন কেন

“ Then the people in the assembly arose and separated *those*

“ *two persons*.”

বানবৃষ্টি করে দুহে দুহার ওপর ।

দুহাকার বানে দুহে হইন জর্জর ॥

“ *Those*

“ *Those persons cast at each other a shower of arrows,*

“ *And by each other's darts they were both pierced full of wounds.*”

A repetition of these and other such words, implies a distributive or reciprocal relation of persons; as দুহে দুহে *each other*, or *both*; অন্যে অন্যে *each other*, from অন্য *another*; একে একে *one by one* or sometimes *oneanother*.

একে একে সভাকারে পুছিন কথনে

“ *He asked them all one by one some question.*”

একে একে করে বীর বানের পুহার ।

“ *The Heroes attacked each other with darts.*”

অন্যে অন্যে সারথী কাটিন অশ্ব রথ ।

দুহে মহা বনবন্ত দুহে মহা সন্ত ॥

“ *The charioteers reciprocally hacked each other's horses and carriage;*

“ *Both exceedingly strong, and both exceedingly brave.*”

In all languages there are certain particles expressive of doubt as to number, quantity, personality, quality &c. and correspondent responses, simply reversing the same indefinite terms, in which the antecedent was propounded; as *how many? so many. how much? so much. any one? no one. such as, so &c.*

These are usually denominated *indefinite pronouns*, and therefore



I have added them to this chapter. They are all aptotes in Bengalese, as in Latin and Greek ; and in Sanscrit are ranked with other indeclinable particles, in the class elegantly called **निपात** or *without leaves*, from their producing no inflexions.

**কত** *koto how many? quot;*    **তত** *toto so many, tot.*

**কত দিন ছিল রাজা অরন্যের মাঝে**

“ *how many days was the Raajaa in the desert?* ”

**কত** is often doubled, like the conditional **যে** to add energy to the expression ; as

**কত কত বীর মারে বৃষ্ণের পুহারে**

“ *What a number of Heroes did he destroy by the strokes of his club!* ”

**জত** is a conditional, and implies *how many soever*.

**জত অস্ত্র এড়ে বীর তত পেনে কাটি**

“ *How many darts soever the Hero flung, so many he shivered and threw down.* ”

**কেহ** *any one, some one.*    **কিছু** *anything, something.*    **কেহনা** *not any one, no one.*    **কিছুনা** *not anything, nothing.*

**যায় রনে যোদ্ধাগন কেহ নাহি স্থির**

“ *All the warriors go from the fight; there is not any one that remains unmoved.* ”

অবশ্য করিব যুদ্ধ নাহি কিছু উর

“I will assuredly fight, for there is not *any* fear.”

কোন কিবা and কেবা are interrogatives and signify *who*, or *what*? and are indeclinable; as

করিব কোন উপায় “*What* remedy shall I apply?

কিবা কপ কিবা গুন कहিনেক ভাট

“Bhaat said, *what* beauty *what* wisdom!

নিজ is an indeclinable possessive signifying *own*, (*proprius*) and is joined to any other noun, in a reflective sense referring to the leading substantive in the sentence; as

এই কপে রামাগনঃ কহে পরস্পর ।

স্নান করি যায় সবে নিজ নিজ ঘর ॥

আনন্দনে পুন চাহে ফিরিয়া ফিরিয়া ।

পিঞ্জিরের পাখি যত বেড়ায় ঘুরিয়া ॥

“In this manner the beautiful women talk to one another,

“And having bathed, each goes to her *own* house.

“Again with secret glances they look at him repeatedly,

“Fluttering round and round like birds in a cage.”

নিজ গৃহে পুবেসিন রাজার সন্মার

“The son of the Raajaa arrived at *his own* residence. ”

বাবনেৰে বধি ৰাম সীতা আনে নিজ ধাম

“Raam having defeated Raabon, brought Seetaa to *his own* Palace. ”

আপ্ত is another reflective aptote, which is always blended with its immediate subject ; as

আপ্ত কথা ব্যক্ত কৈনা এই দুখে মরি

“You have betrayed *our secrets* ; and I die of this injury.”

Many other indeclinable particles are formed from several pronouns by adding to them the terminations ন no, ত to, এক ako, or হ ho ; as কেন from কে জেন from জে তেন the returning particle to জেন হেন from এ a contraction of এই এত and এইত from the same, জতেক from জত এতেক from এত সেহ from সে &c.

I shall conclude this section with an instance of each of them.

কেন *why or what?* as

আজি কেন মন মোর করে ওচাটন

“Today why is my heart afflicted ?

ৰানীৰ দেখিয়া হান জিহ্বাসয়ে মহিপান

কেন কেন কহ সবিশেষ

“Be-

“Beholding the condition of the Raanee, the shepherd of the  
“ world said, *what what* is this? tell me the whole of it.”

জেন *as or like*, তেন *so or such*; as

মৃত্ত কালে জেন ঔষধ নাথায়।

তেন মত দুর্যোধন অজ্ঞানের পুায়॥

“ *As* at the time of death a man refuses all medicine,

“ *So* Dcorjodhon became almost void of reason.”

হেন *this*, as হেন কালে সাত্যকি ওচিন ভূমে হইতে

“ *At this* instant Saatyokee arose from the ground.”

এত *this*, as এত বনি যুক্তিতে চনিন বীর বর

“ *Saying this*, the great Hero hastened to engage.”

এইত *this*, as এইত শ্রাবন মাসে ধারা বরিসে গগনে

“ *In this* month Shraabon the rain falls from heaven.”

জতেক *how many soever*; as

জতেক দেখিয়া পুত্র পৌত্র পরিবার।

কেহ কার নহে পার্থ সকল সংহার ॥

“ *How many soever* children, grandchildren and relations I saw,

“ *O Paart, ho!* there are none of them left, they are all slain.”

এতেক *this*, as

এতেক সুনিয়া সেনী অতি ক্রোধ যন।

কোপে ডাক দিয়া বলে সুন সর্ব জন ॥

“ Having heard *this*, Sance much enraged,

“ Exclaimed in great anger, Hear O all ye people !”

সেহ *that* ; as

ধনু যদি কাটা গেল অন্য ধনু নয় ।

সেহ ধনু কাটি এড়ে দুোন মহাময় ॥

“ When his bow was broken he took another bow,

“ But the valiant *Dron* shivered *that* bow also.”

জ jo and ত to are frequently affixed to substantives in the conditional sense of জেন and তেন as জখন at what time soever, (*when*) তখন at the same time (*then*) Example.

সেনী দেখি সোমদত্ত ওচিন তখন

“ Somdott beholding Sance, arose *at the same time*.”

## CHAPTER IV.

### OF VERBS.

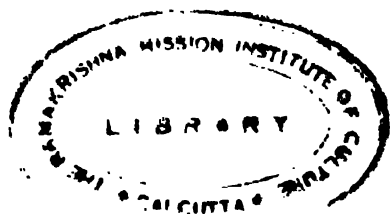
THE Sanscrit, the Arabic, the Greek and the Latin verbs are furnished with a set of inflexions and terminations so comprehensive and so complete, that by their form alone they can express all the different distinctions both of person and time.

Three

Three separate qualities are in them perfectly blended and united. Thus by their root they denote a particular act, and by their inflexion both point out the time when it takes place, and number of the agent.

In most of the modern languages of Europe, as in many of the dialects of Asia, these several modifications of the verb require to be separately defined by pronouns, particles and auxiliary verbs. In Persian for instance, as well as in English, the verb admits but of two forms, one for the present tense, and one for the aorist; and it is observable that while the past tense is provided for by a peculiar inflexion, the future is generally supplied by an additional word, conveying only the idea of time, without any other influence on the act implied by the principal verb. It is also frequently necessary that the different state of the action, as perfect or imperfect, be further ascertained, in each of the tenses past, present and future. This also in the learned languages is performed by other variations of inflexion; for which other verbs and other particles are applied in the modern tongues of Europe and Persia.

Every Sanscrit verb has a form equivalent to the middle voice of the Greek, used through all the tenses with a reflexive sense; and the former is even the most extensive of the two in  
its



its use and office: for in Greek the reflective idea can only be adopted intransitively, when the action of the verb descends to no extraneous subject; but in Sanscrit the verb is both reciprocal and transitive at the same time; as आपूपं पचति सूदः *a cook prepares bread.* आपूपं पचते सूदः *a cook prepares bread for himself.* The simple transitive is called in Sanscrit परस्मै पद *Parosmi pod*; the reflective आत्मने पद *Aatmona pod*.

The verbs of the English, however deficient of inflexions, have a very copious stock of auxiliaries: exclusive of those which are common to most languages, the usage of the word *to do* in its present and past tenses, joined to infinitives or verbal nouns is peculiar to our idiom, to the Persian, and to the Bengalese. In the latter the verb कर्त्तु *to do* is used through all its tenses as an auxiliary: thus they say indiscriminately বরিসে *it rains*, and বরিসন করে *it does rain*; বিনিলাম *I fought*, and বন কবিনাম *I did fight*.

As neither the Sanscrit, the Bengalese, nor the Hindostanic have any word precisely answering to the sense of the verb *I have*, the idea is always expressed by আমার স্থান আছি *est mihi*, and consequently there is no auxiliary form for the

Bengal

Bengal verb correspondent to *I have* written; but the sense is conveyed by *নিশিনাম* or *নিশিয়াছি*

There is no occasion for the application of an auxiliary to the future and subjunctive tenses, as they are both provided for by separate inflexions of the simple verb; in which instances the Bengal verbs have certainly the superiority over these of the English, which otherwise they seem greatly to resemble.

I shall first present a paradigm of the auxiliary verb, because it is necessary to the formation of various tenses in all the other verbs.

The verb substantive *to be* seems in all languages defective and irregular. In Sanscrit it is called *अर्धधातुक* *semi-verb*, because it wants the form for the reflexive sense.

It may be curious to observe that the present tense of this verb both in Greek and Latin (perhaps I might add in the Persian) appears to be directly derived from that of the Sanscrit, for which reason I here insert it.

SINGULAR.	DUAL.	PLURAL.
অস্মি <i>I am</i>	স্মঃ <i>we two are</i>	স্মঃ <i>we are</i>
অসি <i>thou art</i>	স্মঃ <i>ye two are</i>	স্মঃ <i>ye are</i>
অস্তু <i>he is</i>	স্মঃ <i>they two are</i>	সন্তি <i>they are</i>

This



This verb in Bengalese has but two distinctions of time; the present and the past, the terminations of the several persons of which serve as a model for those of the same tenses in all other verbs respectively.

The first Bengal auxiliary **আছি** *I am.*

Present tense.

Singular.		Plural.	
আছি	<i>I am</i>	আছি আমরা	<i>we are</i>
আছিস	<i>thou art</i>	আছ	<i>ye are</i>
আছে	<i>he is</i>	আছেন	<i>they are</i>

Past tense.

আছিলাম	<i>I was</i>	আছিলাম আমরা	<i>we were</i>
আছিলি	<i>thou wert</i>	আছিল	<i>ye were</i>
আছিল	<i>he was</i>	আছিলেন	<i>they were</i>

আ the terminating vowel of the second person plural of the past tense, is frequently changed into এ and they write indiscriminately আছিল and আছিলে *ye were*; as

জটি টাকা দিয়াছিলে সব গুনি থোটা

“Whatever Rupees you gave are all defective.”

The first syllable of the verb substantive **আছি** is always dropped, when joined in its auxiliary capacity to the participles of

of other verbs; as কহিতেছি *I am speaking*, not কহিতে  
আছি গিয়াছিলাম *I had gone*, not গিয়া আছি  
নাম Examples.

যে নাজ পাইয়াছি কহিতে নাজ পাও

“The disgrace which I have suffered is disgraceful even to be  
“uttered.”

আট পনে আধ সের পাইয়াছিনি

“Thou hadst purchased half a seer for eight Pons.”

The same usage occasionally obtains with the past tense of  
আছি when connected with adjectives, or other words, and  
not subservient to the participle of another verb.

শিশু ছিনাম বৃদ্ধ হইলাম চিন্তিতে চিন্তিতে

“I was young, but became old by repeated anxiety.”

But notwithstanding this instance, the tenses of the verb sub-  
stantive হওন *to be* are most commonly applied with substan-  
tives or adjectives, as those of আছি are with participles.

#### Of Conjugations.

The verbs of the Bengal language may be divided into three  
classes, which are distinguished by their penultimate letter.

1. The simple and most common form has an open consonant  
immediately preceding the final letter of the infinitive; as

করন *to do*, দেখন *to see*, চিনুন *to think*.

2. The second conjugation is composed of those words whose final letter is preceded by **ও** pure, (that is, with another vowel or an open consonant before it) as জাওন *to go* হওন *to become* পাওন *to acquire*.

3 The third class consists entirely of causals derived from words of the first or second conjugation, and is known by having **আ** for its penultimate letter ; as উরান *to cause to fear, or to terrify*, from উরন *to fear* ; লিখান *to cause to write*, from লিখন *to write* ; খাওয়ান *to make to eat*, from খাওন *to eat*.

The several tenses of each of these conjugations are formed exactly upon the same principle : the only difference consists in the mode of applying their diacritical terminations, and is contained in the following rule.

In the first and third conjugations the final **ন** not only of the infinitive is dropped, to make room for the signs of the tenses ; while verbs of the second class throw away the two letters **ও** o, and **ন** no. Thus লিখি *I write*, from লিখন লিখাই *I cause to write*, from লিখান জাই *I go*, from জাওন হই *I become*, from হওন

The source or original stem of a Bengal verb of the first conjugation must generally be sought for among the primary roots of the

the Shanſcrit, which never enter into compoſition. Thus ক্রু or ক্রু (called *kru* by Dupont) is the Shanſcrit root which implies *the idea of action*, and from whence proceed both the verb *to do*, and alſo a great number of nouns expreſſive of different modifications of the ſame idea, all derived from the two radicals क and क्ल or क as कर्त्ता an agent, कर्म an action, कार्य an affair, कार a particle of agency ſubjoined to other words, &c.

From the Shanſcrit infinitive कर्त्तु is formed a Bengal word করন which, though in conſtruction it bear the ſenſe of a verbal noun, and be declined in the manner of a ſubſtantive, is always conſidered by the more learned Bengaleſe as the *root*, or infinitive of their verb : and thus ſeems rather to reſemble the infinitives of the Arabic, than thoſe of the Greek or Latin ; as in the following inſtances, where মরন *to die* and জীবন *to live* are applied ſubſtantively for *life* and *death*, and aſſume the ſign of the oblique caſe.

মরনের কালে রাজা গোবিন্দ ভাবিয়া ।

সঙ্গপুরি চনি গৈন রথেতে চড়িয়া ॥

“ At the hour of *death* the Raajaa reflected upon Govend, (God)

“ and mounted in his car went haſtening to Paradife.”

জীবনে মরনে বাপি রাধকৃষ্ণ গতি মম

“ In *life* and *death* may the paternal care of Raadhaakreeshto be  
“ my support !”

Verbs of the second conjugation are derived from such Sanscrit roots as have only one consonant ; and as it seems contrary to the idiom of the Bengal language to admit of monosyllabic infinitives, the syllable **ওন** is added to the Sanscrit root to make up the deficiency.

Thus from **জা** Sanscrit *to go*, is formed **জাওন** Bengalese ; and from **গী** *to sing*, **গীওন**

From the verbal noun, as above described, I shall deduce the several tenses used by the Bengalese, and illustrate the rules for each by select examples.

The present tense indefinite is formed by substituting the personal terminations applied in conjugating the word **হাজি** for the final **ন** of the infinitive in the first and third conjugations, and for **ওন** in the second ; as from **দেখন** *to see* comes **দেখি** *I see*, from **জাওন** *to go* **জাই** *I go*, and from **উরান** *to terrify* is made **উরাই** *I terrify*.

Example.

অগ্নি বর্ন সব দেখি মঘনে আকাশ ।

দিবসেতে ধূম কেতু করয়ে পুকাশ ॥

- " *I see* all the Heavens as it were in a cloud of fire,  
 " The star Dhoomkatoo displays its brightness in the open day."

সহস্র সংগামে পড়ি সর্গ জাই আমি ।

এই পাপে ধনঞ্জয় জারে অধোগামি ॥

- " Falling in the line of battle I *ascend* to Paradise,  
 " But thou, O Dhonongjoy, for this crime wilt go to hell."

The form for the participle present is the same with that of the first person of this present tense ; as দেখি *seeing* or I *see*, আসি *coming* or I *come* ; as

সকলীর ভঙ্গ দেখি দ্রোণের নন্দন ।

অর্জুন সম্মুখে আসি দিন দরশন ॥

- " The son of Dron *beholding* the flight of the Kooroos, *coming*  
 " into the presence of Orjoon, discovered himself!"

The first gerund or supine is formed from this participle, by adding to it the termination of the oblique case তে as কাহিতে *in or by weeping*, মরিতে *in dying*, হইতে *in becoming* &c. Example.

কাহিতে কাহিতে রানী হইল মূর্ছিত

- " *By repeated weeping* the Raanee became senseless."

This gerund commonly supplies the place and the use of our in-

infinitive mood; for when two verbs come together, the second in construction generally bears this form, and must be attended with the sign *to* in translation; as

বুঝিতে নাপারি পুননাথ এ আর কেমন পিরিতি

“ I am not able *to conceive*, O master of my soul, what manner  
“ of affection this can be.”

শিশু সঙ্গে বেরাইন রাখিতে গোধন :

বন মধ্যে বনংকার কৈন নারীগন ॥

“ He conducted the children *to tend* the cattle; but in the desert  
“ he used violence with the women.”

উপস্যা করিতে বনে করিন পয়ান

“ He retired to the desert *to pray*.”

The same oblique case of the participle present, and sometimes its nominative, is joined to the contracted form of the tenses of the verb substantive *আছি* to make a definitive present, and past tense; as *নিখিতেছি* I *write* or *am writing* (literally I *am in writing*) *বনিছে* *he says*, *করিতেছিলাম* I *did* or *was doing*, &c.

মানিনী বনিছে আমি দ্বাখিনী মানিনী

“ The Herb-woman says, I am but a forlorn peasant.”

It is also joined to the present tense of the verb চাহন *to be willing* to express a future of determination or desire &c, like the Persian *می‌نویسم* as নিখিতে চাহি *I will write, I am desirous to write,* জাইতে চাহি *I want to go, I will go.*

The indefinite preterite is made by adopting for the infinitive termination the sign of the past tense of আছি as দেখন *to see* দেখিনাম *I saw,* নওন *to take* নইনাম *I took,* করান *to cause to make* করাইনাম

আমি দেখিনাম অপরূপ রূপের বাজার

“ I beheld a most beautiful person, an assemblage of charms.”

In the dialect of some particular provinces of Bengal the last syllable নাম of this tense is changed into নু or নাও in the first person : and the copyists adopt the alteration in their Books; as may be observed in the *Beedyasfoonder*, where নাও is almost constantly written for নাম as among a number of instances

রূপী কর রাধানাথ নইনাও মরন

“ Befriend me, O Raadhaanaat, ho ! I have assumed thy protection.”

হর বলে বর দিনু মুনহ রাজান

“ The God said, hear O Raajaa, I have granted the favour.”

From



From this tense proceeds a second gerund with an ablative form and sense, and to be construed with the sign *in* or *from*; as *শুনিলে* *in hearing*, or more properly *in having heard* &c.

পাণ্ডব বিজয় কথা অমৃত নহরি।

শুনিলে অশ্বর্ষ্য হবে পরলোক তরি ॥

“The relation of the victories of Paandob is a river of the water of life.

“*In having heard it*, my sins are pardoned and I am cleansed among the Porolok.” (the souls of the deceased)

রায় বলে চাতুরি কহিলে কিবা হবে

“Raay said, what will be the event of thus *deceiving*?”

The vowel *আ* being added to the participle of the present tense forms that of the past; as *মরিয়া* *having died* *হইয়া* *having become* &c.

This participle like the former is prefixed respectively to the auxiliary words *ছি* and *ছিলাম* to express a farther discrimination of the past tense. The first of these tenses we may style the *perfect preterite*, and the latter the *preterpluperfect*; thus *জিনিয়াছি* *I have conquered* *গিয়াছিলাম* *I had gone* &c.

Example.

আমি জে হই সে হই আমি জে হই সে হই ।  
জিনিয়াছি পলে বিদ্যা ছাড়ি জাব নাই ॥

"I am what I am, I am what I am."

"But as I *have conquered*, (in the conditions of the marriage)

"I will not go and quit *Beedyaa*."

নাগরহে গিয়াছিলাম নগরের হাট

"O Naagor, I *had gone* to the market in the city."

The second person of the imperative is formed from the infinitive, by throwing away the final ন as করন *to do* কর *do thou*, শিখান *to learn* শিখ *learn thou*, শিখান *to cause to learn* (i.e. *to teach*) শিখা *teach thou*, খাওন *to eat* খাও *eat thou*.

মহা বীরবান ভীম কর সেনাপতি

"Make the mighty athletic Bheem your general."

রাওরে রজনী তুমি যাবিয়া

"O Night, *do thou*, having perished, *depart*."

The other persons of the imperative resemble those of the present tense respectively: except only the third, which has a termination peculiar to itself, and unlike every other part of the verb. It is derived from the second person by the addition of

উক as জিন *conquer thou* জিনুক *let him conquer*, হ *be thou* হউক *let him be*; পড়া *sell thou*, from পড়ান *to cause to sell* পড়াউক *let him sell*. Example.

মহা ধনুদর হউক আমার সন্ততি

P

"Let

“ *Let my son become a mighty Bowman.* ”

The letter হ্ is sometimes added to the second persons of the imperative and present tense, to give weight and energy to the expression. I conceive it to be a contraction of হে the sign of the Sanscrit vocative subjoined to the verb, which is a very common idiom of the Bengalese. Examples.

শিব বলে বর মাগ সুনহ রাজন

“ The God said, *hear O Raajaa, demand some favour.* ”

যদি না করহ মোর বাক্যের পানন :

তিনি বনে থণ্ড থণ্ড করিব এখন ॥

“ *If you do not surely obey my words,*

“ *I will immediately cut you in pieces with my sharp scymetar.*

ইতাম is the termination of the conditional or subjective, which is added to the radical letters of the infinitive: as from ধরন *to seize* proceeds ধরিতাম *I would seize*, যাইতাম *I would go* from যাওন &c.

সেনাপতি আগে যদি করিতাম কর্নরে :

এক দিনে ধরিতাম রাজা যুদ্ধিষ্ঠিরে ॥

“ *If I had before made Kornno a general,*

“ *In one day I should have seized Raajaa Joodheestheer.* ”

পক্ষি হইয়া জাম্বিতায় থাকিতায় ব্রন্দাবনে !  
অবশ্য ক্রক্ষেয় নাম সুনিতায় শুবনে ॥

“ *Were I a bird, I would remain in the woods of Breendaabon :*

“ *surely I should hear in mine ear the name of Kreehno.*”

The future is formed by adding the termination ইব to the radicals of the infinitive ; as নিখিব *I will write*, কহিব *I will speak* পাইব *I shall acquire* &c.

কি কহিব সোভা রতি মন নোভা মদন  
মুহিত নাজে

“ *How shall I describe her beauty ! Rotee eagerly wishes it, and*

“ *Modon is envious and ashamed.*”

But often, in the second conjugation, the sign of the future is contracted to ব as যাব *I will go*, not যাইব &c.  
হব for হইব as

একা যাব বর্দ্ধমান করিয়া যতন

“ *I will go alone to Burdwan, upon mature consideration.*”

বিসয় আসয় বুঝি রাজ পুত্র হবা

“ *Beyond all doubt, I am convinced you must be a Raajaa's son.*”

From this tense seems to proceed the third gerund with the sense of *for* or *on account of*, by adding the termination বার  
as

২৯ নিখিবার *for to write* করিবার *for to do*.

করিবার মানভঞ্জন কবি কহে কত রঞ্জন

“*For to dissipate* his passion, he used various kinds of verses.”

It sometimes has the sense of a genitive; as

আসিবার কালে যিগু নহিন দরশন

“At the time of my coming my friend was not present.”

এ enclitic is frequently added to this gerund as well as to every part of speech.

সাজিয়া আইন সজে করিবারে বন

“They all came ready prepared *for to fight*.”

The third person singular of the future, and of the simple preterite frequently assumes the termination এক instead of the regular form; as কহিনেক *for* কহিন *he spoke*, হইবেক *for* হইবে *he will be*.

দশ বান বিনিনেক কর্ণের হৃদয়

“*He shot* ten arrows into Korrino's body.”

কে বুঝিবেক এ ঘোর “Who *will understand* this calamity !”

The letter ক is one of the enclitics, and is subjoined to various tenses of verbs, as চ is to the accusative of substantives

without

without any particular meaning, merely to fill up the measure of the verse, or as a distinction of dialect.

Negative verbs are formed by the particle **ন** or **না** prefixed or subjoined to any of the tenses; as

না জানি কি হইন রাজা যুষ্টিধর

"I *know not* what is become of Raajaa Joodheeshteer."

কি করি বননা আন সুনোচনা কেমনে  
আনিব তারে

"You *tell me not* what I must do, O my love with bright eyes,  
"how shall I bring him?"

নাহি the Sanscrit negative is frequently applied in composition for the regular Bengal word; as

দ্রোন বলে সুন রাজা বচন আমার ।  
ইহার বিনে যুক্তি আমি নাহি দেখি আর ।

"Dron said, O Raajaa attend to my word,

"Except this I *see not* any other counsel."

When **ন** or **না** is prefixed to the verb substantive হওন the open vowel of the penultimate is usually dropped in all the inflexions of the tenses; as নহে instead of নহয় and নহিন for নহইন thus in an instance lately quoted.

আমিবার কালে যিশু নহিন দর্শন

"At

“At the time of my arrival, my friend *was not* visible.”

The Sanscrit नाहि very often adopts the place as well as the form of this negative verb and particularly in the third person of the present tense.

नाहि धन नाहि जन नाहिक स्वहाय !  
केमते विधा जह्म ना देखि उपाय ॥

“I have no treasure (*non est gaza*) I have no servants, I have no assistance,

“How shall I perform this sacrifice? I see no method.”

### Paradigm of an active verb.

xxxxxxxxxxxxxxxxxxxxxxxx

#### Present tense indefinite.

	Singular.		Plural.
করি	I do	করি আমরা	we do
করিস	thou doest	কর	ye do
করে	he doth	করেন	they do

#### Definite Present.

করিতেছি	I am doing	করিতেছি আমরা	we &c.
করিতেছিস	thou art doing	করিতেছ	ye are doing
করিতেছে	he is doing	করিতেছেন	they are doing

## Simple Preterite.

করিনাম	I did	করিনাম আমরা	we did
করিনি	thou didst	করিনা	ye did
করিন	he did	করিনেন	they did

## Imperfect Preterite.

করিতেছিলাম	I was doing	করিতেছিলাম আমরা	we [were doing]
করিতেছিনি	thou wert &c.	করিতেছিনা	ye were &c.
করিতেছিন	he was &c.	করিতেছিনেন	they &c.

## Perfect Preterite.

## Singular.

## Plural.

করিয়াছি	I have done	করিয়াছি আমরা	we &c.
করিয়াছিস	thou hast done	করিয়াছ	ye have done
করিয়াছে	he hath done	করিয়াছেন	they have done

## Preter-pluperfect.

করিয়াছিলাম	I had done	করিয়াছিলাম আমরা	we [had done]
করিয়াছিনি	thou hadst &c	করিয়াছিনা	ye had done
করিয়াছিন	he had done	করিয়াছিনেন	they had &c.



Singular.

Plural.

Future.

করিব	I shall or will do	করিব আমরা	we shall do
করিবি	thou shalt do	করিবা	ye shall do
করিবে	he shall do	করিবেন	they shall do

Conditional or Aorist.

করিতাম	I should do	করিতাম আমরা	we &c.
করিতাম	thou should'st do	করিতা & করিতে	ye &c.
করিত	he should do	করিতেন	they should do

Imperative.

.....	করি আমরা	let us do
কর do thou	কর do ye	
করুক let him do	করেন let them do	

Infinitive, or verbal Noun, করন to do.

Participles.

Present, করি doing. Past, করিয়া having done.

Gerunds and Supines.

করিতে করিনে করিবার in writing, from writing, to write &amp;c.

The passive voice is very seldom used by the Bengalese : but is formed from a peculiar participle of the active verb, applied to the several tenses of যাওন *to go*, exactly in the same manner as the passives of the English are compounded of a participle, and the several tenses of the auxiliary verb *to be*.

This passive participle may be formed from infinitives of the first conjugation, by changing the final ন into আ as from নিখন *to write* নিখা *written*. কাটন *to cut* কাটা *cut*.

Example.

আজিন রাজার পুত্র কহিন তাহায় :

পড়িবা সকল পুথি জত নিখা যায় :

“ There was a Rájá's son, to whom he said,

“ You shall read all books whatever *that are written* ”

শ্বজ কাটা গেল তার অস্ত্র অস্ত্র মরে :

দুই বীরে হানাহানি সংগ্রাম ভিতরে ॥

“ His standard *was cut* into pieces by the arrows,

“ And there was a violent conflict between the two Heroes in  
“ the midst of the battle.”

In verbs of the second class, the past participle of the active serves also for the passive voice ; but few words of this conjugation are thus applied : দিয়া however signifies both *having given*, (active) and *given* ; (passive) as

কি কারণ দিয়া গিয়াছিল সে টাকা

“ On what account had those rupees *been given* ?

I have never seen verbs of the third conjugation used passively.

যাওন *to go*, or in its auxiliary capacity *to be*, is irregular in the past tenses.

It is declined as follows.

Present tense indefinite	যাই I go.
Definite present	যাইতেছি I am going.
which is often contracted to	যাছি
Irregular preterite	গেলাম I went.
Preterimperfect	যাইতেছিলাম I was going.
Perfect preterite	গিয়াছি I have gone.
Preterpluperfect	গিয়াছিলাম I had gone.
Future	যাইব or যাব I shall go.
Conditional	যাইতাম I would go.
Imperative	যা go thou, যাওক let him go, যাইয়ামরা let us go, যাও go ye, যান let them go.
Participles	যাই going, গিয়া and যাইয়া having gone.

Tho' the irregular participle গিয়া is always used to form the past tenses of যাওন yet in other cases, where the auxiliaries ছি and ছিলার are not applied, the participle যাইয়া regularly formed from the infinitive, not unfrequently occurs ; as

কাছে যাইয়া হান্দা হান্দা করয়েজি দ্বন্দ্বা!  
কে তুমি কোথায় ঘর কোন থানে বাসে ॥

“ *Having gone near, and smiled repeatedly, she makes enquiry,*

“ *Saying who are you, where is your house, and in what place*

“ *is your abode ?* ”

Gerunds and supines যাইতে গৌ যাইবার in going,  
from going. to go &c.

Other verbs sometimes supply the place of যাওন in forming the passive voice, as পড়ন to fall, পাওন to acquire, and হওন to be, compounded with the passive participle: nor is it contrary to the Bengal idiom to say য়াপড়িনাম or য়াপাইনাম or য়াহইনাম *I was beaten*, altho' in books we very seldom see any other mode of expression than য়াপা গোনাম

দেওন *to give* is also irregular, and is made to resemble a verb of the first conjugation by throwing away the vowel এ of its first syllable through all the tenses, except some persons of the imperative; as দি *I give*, seldom or never দেই . দিনাম *I gave*, not দেইয়াম . দিতেছি *I am giving*, not দেইতেছি . দিয়াছি *I have given*, not দেইয়াছি &c.

Imperative দেও or দেহ *give thou*, দেওক *let him give*

দি আয়রা *let us give*, দেহ *give ye*, দেন *let them give*.

হওন *to be*, নওন *to take*, &c, are regular, as their first consonant retains the inherent vowel through all the inflexions ; thus হই *I am*, নই *I take*, not হি and নি হইনাম *I was*, নইনাম *I took*, হইতে হইয়া নইতে নইয়া &c.

পাওন *to acquire* is declined exactly like the verbs of the third conjugation, the vowel অ constantly preceding all the diacritical terminations ; as

Present tense indefinite	পাই <i>I acquire</i> .
Definite present	পাইতেছি <i>I am acquiring</i> .
Past tense	পাইনাম <i>I acquired</i> .
Preter imperfect	পাইতেছিলাম <i>I was &amp;c</i> .
Perfect preterite	পাইয়াছি <i>I have acquired</i> .
Proterpluperfect	পাইয়াছিলাম <i>I had acquired</i> .
Future	পাইব <i>I shall acquire</i> .
Conditional	পাইতাম <i>I would acquire</i> .
Imperative	পা or পাও <i>acquire thou</i> .
Gerunds and supines	পাইতে পাইনে পাইবার in acquiring, from acquiring, to acquire &c.

In this manner verbs of the third class are universally conjugated ; as করাই করাইনাম করাইব &c.

## Examples.

রাবনেরে বধি রাম সীতা আনে নিজ স্বাম  
করাইন পরীক্ষা দাহনে

“Raam killing Raawon brought Seetaa home to his own resi-  
“dence, and *caused her to perform* the ordeal with fire.”

রথ চানাইয়া দেহ অতি সিঘ্রতর

“*Having caused* the car to *hasten*, give it me with all expedition.”

নদিয়া মান্তিপুর হইতে থেযুড়া আনাইব ।  
নোত্তন নোত্তন জাতে থেযুড় শুনাইব ॥

“I *will cause* the sacred odes to come from Nodeeyaa in  
Saanteepoor ;  
“I *will make you hear* odes constantly new.”

Some few verbs admit a contracted form in many of their  
tenses, particularly in the simple preterites ; as

for আমিনাম I came, they usually put আইনাম  
for করিনাম I made or did কৈনাম

But this remark most properly belongs to prosody, as those  
words are generally so contracted to suit the rythm of the  
verse. Several instances of this contraction may be found dis-  
persed about this work : one will suffice in this place.

তোমা ছাড়ি যাব যদি অন্যের নিকটে ।  
তবে কেন তোমা নাগি আইনাম সঙ্কটে ॥

“ If I should now forsake you and go to another,

“ Why then *came* I through so many dangers to visit you? ”

Another very extraordinary contraction is that of নাপারি  
I *cannot*, (from the verb পারন *to be able*) into নারি as

ভাবিয়া করিতে নারি স্থির

“ I *cannot* bring my reflections to any fixed point ”

আমি কহিবাব চাহি রাজারে রানীরে ।

কি বুঝিয়া করে মান। নারি বুঝিবারে ॥

“ I am desirous to address the Raajaa and Raanee,

“ What they have heard that hinders me, I *cannot* discover. ”

I have already shewn that the verb substantive of the Shan-  
crit very nearly resembles those of the Greek and Latin; but  
perhaps it would not be suspected that all the verbs in *mi* are  
formed exactly upon the same principle with the Shan-  
crit conjugations, even in the minutest particulars.

Thus from দা the root which signifies *to give*, the present  
tense is made by adding the syllable য়ি and doubling the first  
consonant. It is thus declined,

Singular.	দদামি	দদামি	দদাতি
Dual.	দদ্ব	দদ্ব্যঃ	দদ্ব্যঃ
Plural.	দদম	দদম্য	দদতি

To

To form the past tense, we must apply the syllabic augment as in the Greek ; and in fact the ~~very~~ same letter : for **अ** in Shankrit answers to *epsilon* : thus it becomes **अददय** I gave.

The future has the letter **म्** for its characteristic as we find in the Greek, and it omits the reduplication of the first consonant as **दास्यामि** I will give.

I cannot insert the Greek form for want of types ; but the learned reader will not fail to be convinced of the similitude. Let me add that the reduplication of the first consonant is not constantly applied to the present tenses of the Shankrit, more than to those of the Greek.

The natural simplicity and elegance of many of the Asiatic languages appear to be greatly debased and corrupted, by the continual abuse of auxiliary or subsidiary verbs : at least this inconvenience has evidently affected the Persian, the Hindostanic and the Bengal idioms. The mode of expression to which I allude, might have been a considerable embellishment to language, if applied with judgement and caution ; but the perpetual repetition has both destroyed the good effect of an occasional relief to the ear by a studied variety of phrase : and also debilitated the vigour of its periods, by a cumbrous addition of unmeaning syllables.

The



The Shah nameh, the most nervous, the most accurate, and most poetical work ever composed by the Persians, is become hardly intelligible to a modern reader from the great number of original, pure and simple verbs with which it abounds. These have long since given place to circumlocutory and unwieldy compounds, formed of Arabic nouns, and the pliant auxiliaries کردن نمودن کردن or other such un-emphatic substitutes. But it is not wonderful that the Persians, who could formerly obliterate their own proper alphabet, in a superstitious adoption of the Arabic character, which by no means suited the genius of their language, should now sacrifice the purity and propriety of their phrases to a habit of idleness, or an affectation of novelty.

The same circumstance has equally prevailed in the Hindostanic and Bengal dialects. Of the latter the verb कर्तु has swallowed up every faculty, and engrossed every action to which the form of verb is applicable: and had it not happened that the infinitive of a verb is always considered and used as a noun, we might have attributed to the poverty of the language, or to a defect in its system, that dull uniformity of expression, which is now become its principal characteristic. We are however enabled to trace the greater part of the original Bengal verbs from the roots of the Sanscrit: and we may find them all in their  
sub-

substantive capacity applied to the several tenses and inflexions of  
করন.

Thus by an unaccountable caprice the Bengalese always expresses the phrase '*I represent*' by নিবেদন করি from the verb নিবেদন *to represent* ; as

এই নিবেদন আমি করি তোর স্থান

"*I make this representation to you.*"

And yet that they formerly used to conjugate this verb through all its tenses may be seen from the following instance.

তোমা বিনে মোর দুঃখ নিবেদিব কায়

"*To whom except yourself shall I represent my misery ?*"

Every reader must be disgusted at the excessive usage of this compound form of verb, and it is on the excess only that I mean to criticize.

Every page of this work will afford fresh proofs of what I have advanced ; I believe it will be found to proceed from a lazy indulgence to the memory, and from a want of education in the natives.

The number of pure verbs now used by them is very insufficient to the beauty and energy of a language ; but that they once possessed a portion adequate to both purposes may easily be

comprehended from the following list, which I have scrupulously confined to those *only*, whose tenses may be found in authentic books.

I have selected such as most immediately spring from the Sanscrit Dhats, which I have also inserted in a correspondent column; that while I support my present argument of the copiousness of the Bengalese, I may also bring additional testimony of my former assertion respecting its original derivation.

#### A short list of V E R B S .



<i>Sanscrit Root ও Infinitive.</i>		<i>Bengal Infinitive.</i>	
অর্চ	অর্চন°	অর্চন	to offer up.
অংশ	অংশন°	অংশন	to partake.
অর্থ	অর্থন°	অর্থন	to require.
অঙ্ক	অঙ্কন°	অঙ্কন	to mark.
আত্মোল	আত্মোলন°	আত্মোলন	to swing (intrans:)
আরোপ	আরোপন°	আরোপন	to sow, to plant.
আনি	আনয়ন°	আনন	to bring.
উত্তর	উত্তরন°	উত্তরন	to arrive.
কর	করন°	করন	to do.

কুশ	কুশন°	কাশন	to weep.
কম্ব	কম্বন°	কাপন	to tremble.
খণ্ড	খণ্ডন°	খণ্ডন	to break in pieces.
খেল	খেলন°	খেলন	to play.
খাদ	খাদন°	খাওন	to eat.
খস	খসন°	খসন	to drop off.
গাচ	গাচন°	গাডন	to make.
গাঁ	গান°	গাওন	to sing.
গাদ	গাদন°	গাদন	to ram down.
গল	গলন°	গলন	to melt. (intrans:)
গর্ব	গর্বন°	গর্বন	to be proud.
গন	গনন°	গনন	to number.
গুন	গুনন°	গুনন	to understand.
গর্জ	গর্জন°	গর্জন	to bellow.
গুহু	গুহুন°	গুহুন	to hum, to buz.
জ্ঞা	জ্ঞান°	জানন	to know.
ঘুর	ঘোরন°	ঘোরন	to revolve.
চুব	চুষন°	চুষন	to kiss.
চর	চরন°	চরন	to graze (intrans:)
চিন্ত	চিন্তন°	চিন্তন	to think.
চন	চনন°	চনন	to go.

ছাদ	ছাদন°	ছাওন	to cover.
জি	জয়ন°	জিনন	to conquer.
জপ	জপন°	জপন	to recite the bead-roll.
অন	অনন°	অনন	to burn. (intrans:)
জাগ্	জাগরন°	জাগন	to be awake.
জা	জরন°	জরন	to be sick.
জীব	জীবন°	জীবন	to live.
ঝ	ঝরন°	ঝরন	to ooze out.
তাড়	তাড়ন°	তাড়ন	to beat.
তেজ	তেজন°	তেজন	to renounce.
ড	ডরন°	ডরন	to be ferried.
দহ	দহন°	দহন	to burn.
দংশ	দংশন°	দংশন	to bite.
দুহ	দোহন°	দোহন	to milk.
দুঃখ	দুঃখন°	দুঃখন	to be distressed.
দুন	দোনন°	দোনন	to swing.
দা	দান°	দেওন	to give.
ধ	ধরন°	ধরন	to take, to seize.
ধু	ধুনন°	ধুনন	to bow cotton.
ধো	ধ্যান°	ধেয়ান	to meditate.
নিম্ভ	নিম্ভারন°	নিম্ভারন	to be blessed.

নিব্	নিবারন°	নিবারন	to forbid & to separate.
নী	নয়ন°	নওন	to take, to accept.
নিব্	নিব্ধন°	নিব্ধন	to vilify, to defame.
নিবিদ	নিবেদন°	নিবেদন	to petition.
পট	পটন°	পটন	to turn. (intrans:)
পত	পতন°	পতন	to fall.
পদ	পদন°	পদন	to walk.
প্	পারন°	পারন	to be able.
পূজ	পূজন°	পূজন	to worship.
পরাশয়	পর্নায়ন°	পর্নান	to flee.
পুষ	পৌষন°	পৌষন	to cherish, bring up.
প্	পূরন°	পূরন	to fill.
পরাম্	পরামর্ষন°	পরামর্ষন	to consult.
প্রশন্	প্রশ°মন°	প্রশ°মন	to praise.
পত	পতন°	পতন	to fall.
প্রবিশ	প্রবেশন°	প্রবেশন	to enter.
পচ	পচন°	পচন	to rot.
পত	পতন°	পাতন	to spread.
প্ৰম্	প্ৰসারন°	প্ৰসারন	to embrace.
প্ৰনয়	প্ৰনয়ন°	প্ৰনয়ন	to salute.
ফল	ফলন°	ফলন	to bear fruit.

বস	বসন°	বসন	to fit.
বিন্	বিন্‌ন°	বিন্‌ন	to bore, to pierce.
বদ্ব	বদ্বন°	বদ্বন	to respect.
বর্ষ	বর্ষন°	বর্ষন	to rain.
বন্ধ	বন্ধন°	বান্ধন	to bind.
বধ	বধন°	বধন	to kill.
বর্ন	বর্নন°	বর্নন	to extol.
ব্	বারন°	বারন	to prevent.
বন্	বঙ্কন°	বঙ্কন	to cheat.
বিদ্	বিদারন°	বিদারন	to break (intrans:)
বিভজ্	বিভজ্‌ন°	বিভাজ্‌ন	to distribute in shares.
বদ	বদন°	বদন	to speak, to say.
বৃধ	বর্দ্ধন°	বাড়ন	to grow.
বিত্	বিতরন°	বিতরন	to bestow.
বাদ	বাদন°	বাজ্‌ন	to sound as an instrument.
বকি	বঙ্কন°	বঙ্কন	to bend.
ভী	ভয়ন°	ভয়ন	to fear.
ভ	ভরন°	ভরন	to fill.
ভাস	ভাসন°	ভাসন	to float.
ভজ্	ভজ্‌ন°	ভজ্‌ন	to adore.
ভূজ্	ভোজ্‌ন°	ভোজ্‌ন	to eat.

মজ্জ	মজ্জন°	মজ্জন	to be ripe.
মহ	মহন°	মহন	to worship.
মান	মানন°	মানন	to mind.
মুষ	মোষন°	মোষন	to defraud.
ম্	মারন°	মারন	to beat.
মদ	মদন°	মাদন	to be intoxicated.
মূজ্জ	মার্জন°	মার্জন	to scour.
মীন	মীনন°	মীনন	to join & to mix.
মৃগ	মার্গন°	মার্গন	to require.
ম্	মরন°	মরন	to die.
যা	যান°	যাওন	to go.
যাচ	যাচন°	যাচন	to want.
যুদ্ধ	যুদ্ধন°	যুদ্ধন	to make war.
রক্ষ	রক্ষন°	রক্ষন	to place.
রুষ	রোষন°	রোষন	to be angry.
রধ	রন্ধন°	রন্ধন	to cook.
রচ	রচন°	রচন	to compose.
লিখ	লিখন°	লিখন	to write.
নৃক্ষ	নৃক্ষন°	নৃক্ষন	to catch.
নিপ	নেপন°	নেপন	to plaister.
নহ	নঙহন°	নঙহন	to leap over.



নভ	নভন°	নভন	to take.
নোক	নোকন°	নোকন	to see.
নী	নয়ন°	নওন	to take.
নষ্ট	নষ্টন°	নাফন	to jump.
নগ	নগন°	নাগন	to touch.
শী	শায়ন°	শায়ন	to sleep.
শান	শানন°	শানন	to whet, to grind.
শঙ্ক	শঙ্কন°	শঙ্কন	to fear.
শীন	শীনন°	শীনন	to be just.
শিথ	শিথন°	শিথন	to learn.
শুষ	শুষকন°	শুকন	to dry. (intrans: )
সাধ	সাধন°	সাধন	to pacify.
সজু	সজুন°	সাজান	to harness.
সান্ত্ব	সান্ত্বন°	সান্ত্বান	to appease.
সায়	সায়ন°	সায়ন	to be quiet.
সম্ভূহ	সম্ভূহন°	সম্ভূহন	to wish.
স্মৃ	স্মরন°	স্মরন	to remember.
হন	হনন°	হানন	to cut.
হু	হারন°	হারন	to lose in play.
হাস	হাসন°	হাসন	to laugh.

I have not inserted in this list many of the most common, and popular verbs of the Bengalese; which are either more corrupted in passing through ignorant hands, and therefore bear less analogy to the Sanscrit: or which perhaps are really vulgar expressions adopted since the decline of learning.

I have not inserted the causal verbs, which are derived from simple terms by the introduction of the letter झ। Their number would only have swelled my catalogue, without serving to any useful or curious purpose.

I have inserted few such verbs as are compounded of a particle prefixed or added to the Sanscrit root. This class is very copious and comprehensive, as the same word will have various and even contrary significations according to the particles with which it is combined.

I have not inserted such words as in their formation from the Sanscrit infinitives have altered, dropped, or exchanged their radical consonants, except such as are expressly convertible by the strict rules of the Sanscrit; as a simple consonant for its correspondent aspirate, a ढ for a उ or a ख for a ण &c. Such alterations as are not conformable to these principles must be imputed to the difficulty of pronouncing many of the Sanscrit combinations of letters, or to the indolent habits of the moderns.

Such for instance as *দেখুন to see*, from *দর্শন°* *বেঁকন to bend* (intrans:) from *বন্ধন°* &c. These verbs alone would fill a copious vocabulary.

I have not inserted such words as have not been applied in the several moods and tenses of verbs, by some or other of the antient authors. Sanscrit must formerly have been much more current in Bengal than we now find it, or the more learned Bramins must not at that time have thought it infinitely beneath their dignity to compile books in the *ভাষা* or language of discourse. There are a thousand terms which have the form of infinitives, and are derived from Sanscrit roots, but which have not once served in the capacity of verbs. If ever the Bengalese should acquire a knowledge of the liberal sciences, and a taste for refined compositions, this unappropriated stock will afford equal resources to the Poet and the Philosopher. It is a mine which in skillful hands would well repay the trouble of working.

In the Sanscrit language as in the Greek, there are forms of infinitives and of participles comprehensive of time; there are also other branches of the verb, that seem to resemble the gerunds and supines of the Latin. All these modifications of the verb, together with nouns of agency, and every other derivative from a Dhaat, (which is not characterised by one or other  
of

of the temporal inflexions) are arranged by the Sanscrit grammarians in a separate chapter, immediately following that of verbs.

কর is the general name for all the terminations by which these several forms are distinguished; and the class itself is for this reason denominated কদনু or words ending with a কর.

The number of these terminations, including those which on account of the different letters that occur at the end of the Dhaat, have two or more provisional forms to the same meaning, may amount to about one hundred; and therefore a Sanscrit verb must supply a variety of derivatives at least as copious as those of the Greek: and some terms I think I have met with, whose meaning could not be fully rendered by a single word in any other language.

But as the scope of my work does not admit of a distinct chapter for the কদনু class, and as an explanation of them is by no means necessary for the understanding of the Bengal language, it will suffice to have here given a general idea of the manner in which this part of the science of grammar has been treated by the Bramins. I shall therefore confine myself to a species of কদনু (if I may be allowed to borrow the expression) which belongs to the Bengal idiom only.

The

The form which I would describe, is a noun of reciproca-  
tion, implying either a mutual co-operation or a mutual opposi-  
tion. This noun is composed of the participle of the passive  
voice prefixed to the participle present of the active : as of the  
verb হানন *to wound* হানি is the passive participle *wounded*,  
and হানি the active participle *wounding*. These two united  
make হানাহানি *a mutual wounding* ; as

দুই বীরে হানাহানি সংগ্রাম ভিতরে

“ There was *a mutual wounding* by the two heroes in the midst  
“ of the battle.”

Upon the same principle are formed the following words and  
many others.

কাটাকাটি	from কাটন <i>to cut.</i>
ধরাধরি	from ধরন <i>to seize.</i>
মারামারি	from মারন <i>to beat.</i>
দেখাদেখি	from দেখন <i>to behold.</i>
ডাকাডাকি	from ডাকন <i>to call.</i>
মিশামিসি	from মিশন <i>to mingle.</i>
জুডাজুডি	from জুডন <i>to wrestle.</i>

জুডাজুডি করি দুহে পড়ে ভূমিতলে

“ The two warriors *wrestling with each other* fell to the ground.”

This

This kind of alliterative sound is particularly pleasing to a Bengal ear ; for which reason a great number of words has been formed in imitation of this species, which preserve their reciprocal energy, tho' derived from common nouns. Such are কানাকানি *with ear to ear, (that is a mutual whispering)* from কান *an ear.*

মুখামুখি *face to face,* from মুখ *the face.*  
 গনাগনি *a mutual embracing,* from গান *the neck.*  
 চুনাচুনি *a mutual plucking of the hair,* from চুন *the hair.*  
 দেশাদেশি *a mutual inhabiting of the same kingdom.*  
 বনাবনি *a mutual exertion of strength.*

Some few words of this sort seem to imply completion ; as  
 মাসামাসি *a complete month.* বেনাবেনি *a complete day.*  
 উরাতুরি *complete haste.*

A third class, which may be referred to this species, consists of words contrived to imitate certain sounds, by the reiteration of particular letters or syllables. These have not the letter অ inserted in the middle, and do not convey any mutual or reciprocal meaning.

শ্বরশ্বরি *a noise like that of trees in a storm.*  
 ঝরঝরি *a noise like the dashing of waves.*  
 ঝনঝন *a noise like the falling of a shower.*

টনটন a noise like the tinkling of bells.

হুড়হুড়ি a noise like the rattling of carriages.

হুড়হুড়ি a loud noise as of guns.

মকমকি a croaking like that of frogs.

Example.

ঝরঝরি জনের বাঁধর থড়থড়ি ।

দুই জনে সুইয়া থাকিব গনাবরি ॥

“There is the dashing of the water, and the whistling of the breeze ;

“I will enfold you in my arms and we will sleep together.”

And these terms are often further distinguished by the word শব্দ which in its more enlarged sense signifies noise in general; as

অবিশ্রান্ত পড়ে চোট করে হানাহানি ।

ঝনঝন টনটন শব্দ যাত্র সুনি ॥

“Wounds fall without ceasing, and inflict reciprocal gashes,

“I hear only the din and clashing sound of the battle.”

Sometimes a noun is repeated in the oblique case either with a reciprocative idea, or to gratify the taste for alliteration ; as

মনেমনে with a hearty good will, or spontaneously,  
from মন the heart.

দন্তেদন্তে with tooth to tooth.

অনোঅনো one another.

ঘরঘরে from house to house &c.

মনেমনে মহা রাজা করেন বিচার

“ The Maahaa Raajaa of his own accord makes investigation. ”

দুই হস্তী যিষামিষি দন্তেদন্তে কষাকষি  
কম্ববান পাণ্ডুর নন্দন

“ The two elephants were mingled in the conflict, with tooth

“ against tooth, struggling with each other ; and the son of

“ Paandoo trembled.”

অনোঅনো সারথী কাটিন অশ্ব রথ

“ The charioteers hacked one another's horses and carriage.”

## C H A P T E R V.

### OF ATTRIBUTES AND RELATIONS.

**A**LL the terms which serve to qualify, to distinguish, or to augment either *substance* or *action*, are classed by the Sanscrit grammarians under the head of বিশেষন which literally signifies *increase* or *addition*. According to their arrangement, a simple sentence consists of three members, কর্তা the agent,



*agent*, ক্রিয়া *the action* and কৰ্ম *the subject*: which in a grammatical sense are reduced to two: শব্দ the *noun*, (whether agent or subject) and ক্রিয়া the *verb*. All such words as tend to specificate or to amplify the noun, are denominated শব্দ বিশেষন which we may construe *adjectives* or *epithets*; and such as are applied to denote relation or connection are called শব্দযোগ or connectives of nouns, and by European grammarians are styled *prepositions*.

Those particles which in any manner affect the verb, have the name of ক্রিয়াবিশেষন or *attributes of verbs*.

In this chapter therefore I shall include all the terms which relate to either of these divisions; and shall class them under their respective heads: শব্দবিশেষন and শব্দযোগ will then rank together as attributes of nouns, and the ক্রিয়া বিশেষন will be made to comprise conjunctions as well as adverbs: because the former are employed to denote the relations of tenses, in the same manner as prepositions are to mark those of nouns; and therefore properly belong to verbs, which are the hinges of every sentence.

Thus I hope I shall be found to comprehend all the parts of speech, as generally distinguished, without paying a servile attention

tion to the received system of grammatical arrangements.

শত্রুবিশেষণ or the simple adjective of the Bengalese, has no variation of gender, case or number. In this respect it perfectly resembles the idiom of the English; for as we use the word *great* indiscriminately to a masculine or feminine noun; so the Bengalese say মহারাজা a *great* prince, and মহারানী a *great* princess: So আইবড় an adjective with a masculine termination is applied to a feminine. Example.

এক পুত্রী আইবড় বিদ্যা নাম তার

“He has one daughter *unmarried*, her name is *Beedyaa*”

Neither is the adjective subject to inflexion; but the sign of the case is confined to the substantive with which it agrees; as

মহা নাদে রোদন করয়ে সৈন্য গন

“The troops lamented with a *mighty noise*.”

So also its form is confined to the singular number, even when joined to a plural noun; as

সকল পণ্ডিতগন হইন পরাজয়

“All the *Pundits* were overcome.”

But those derivative attributes, which are alternately adjectives and concrete nouns, generally preserve the distinctions of gender which they all possess in the Sanscrit.

Here therefore I shall endeavour to give a concise description of the several forms of adjectives with their derivation, as far as they usually occur in the Bengal language.

1. Verbal concretes, or participles of agency immediately formed from Sanscrit roots, have the termination ডা for the masculine, and গ্নী for the feminine.

Masculine.

কর্তা *an agent.*

দাতা *a giver.*

Feminine.

কর্গ্নী from কৃ

দাগ্নী from দা

2. Masculines ending in আ and আন derived from crude nouns in ন and এ have their feminine termination in অতী

Masculine.

যুবা *a young man, (juvenis)*

শুধিন *rich,*

Feminine.

যুবতী from যুবন

শুধিতী from শুধিৎ

কোন অতিনামে বিরহ বাতাসে জানাইনা যুবতী

“ How eagerly didst thou enflame the *young girl* with the breath  
“ of perfidy ! ”

3. Concretes are made from abstract terms by adding ঙ্গ for the masculine, and ইনী for the feminine ; as

Maculine.

পাপী *criminal.*

দুঃখী *miserable.*

Feminine.

পাপিনী from পাপ *a crime.*

দুঃখিনী from দুঃখ *mifery.*

## জনমদুখিনি মোরে করিনেক বিধি

“God hath made me *miserable from my birth.*” (spoken by a woman)

The same form is applied to local possessives; as বঙ্গানী  
a man of Bengal বঙ্গানিনী a woman of Bengal &c.

4. When the masculine ends with a consonant, or ই short, the feminine termination is ঈ long; as

Masculine.  
সতি *constant.*  
সুযুথ *beautiful.*

Feminine.  
সতী  
সুযুথী

Example.

সতী গো পরম সতী তার শুন দুর্গতি

“O woman! Seeta was very *constant.* Hear her unfortunate story.”

Adjectives and concrete nouns implying cause, possession, plenty &c. assume the terminations কার অঙ্কর বান  
বৎ and বন্ত. যান যন্ত ধর and ধায় as

ধূম্বকার *smoke-making, from* ধূম্ব *smoke.*  
ভয়ঙ্কর *causing fear, from* ভয় *fear.*

ধূম্বকার ধূম্ব করি কৈন অন্বকার

“The smoke-maker, producing a smoke, caused a complete  
“darkness.”

পূন্যবান <i>holy,</i>	from	পূন্যা <i>holiness.</i>
বনবৎ & বনবন্তু <i>strong,</i>	from	বন <i>strength.</i>
বুদ্ধিমান <i>wise,</i>	from	বুদ্ধি <i>wisdom.</i>
ভাগ্যমন্তু <i>fortunate,</i>	from	ভাগ্য <i>prosperity</i>

জাহার ঘরে সদাবাস লক্ষ্মী আর অনন্ত !  
সেই জন পূন্যবান বড় ভাগ্যব ॥

“ In the house of whomsoever Lokhmee and Ononto constantly  
[reside,

“ That man is *holy* and most *fortunate*.”

ভাগ্যধর <i>prosperous.</i>	from	ভাগ্য <i>prosperity.</i>
গুনধাম <i>intelligent,</i>	from	গুন <i>knowledge.</i>

রাজা বড় ভাগ্যধর কাছে নদী দামোদর

“ The Raajaa is most *prosperous* ; near him is the river Daamodor. ”

5. The negative particles অ নি নির and বি prefixed to words form adjectives of privation ; as

অচল <i>motionless,</i>	from	চলন <i>to go.</i>
অমৃত <i>immortal,</i>	from	মৃত <i>to die.</i>
অপূর্ব্ব <i>unprecedented,</i>	from	পূর্ব্ব <i>before.</i>
অসক্ত <i>weak,</i>	from	সক্ত <i>strong.</i>

অপূর্ব্ব করিব কুহ অদ্ভুত মানুষে

“ I will construct an *unprecedented* castle, wonderful among  
“ men.”

নিপাত	<i>leafless,</i>	from	পাত	<i>a leaf.</i>
নিধন	<i>poor, (inops)</i>	from	ধন	<i>wealth.</i>
নিরস্ত্র	<i>unarmed,</i>	from	অস্ত্র	<i>a weapon.</i>
নির্ভয়	<i>fearless,</i>	from	ভয়	<i>fear.</i>

দুহে হইন নিরস্ত্র করিয়া মহা রন

“ The Heroes were both without weapons, having supported a  
“ mighty conflict. ”

বিসম	<i>incomparable,</i>	from	সম	<i>like.</i>
বিযোগী	<i>widowed,</i>	from	যোগ	<i>union.</i>

আসাড়ে নবিন মেঘ গভির গর্জন ।

বিযোগীর যবসম স°যোগীর প্ৰান ॥

“ In the month Aaafaar the new cloud makes a deep bellowing ;  
“ To the widow like the minister of death, but life to the wife.”

6. An elegant class of compound attributes is produced by  
the junction of a substantive and an adjective, or of two sub-  
stantives ; as

মৃগাক্ষ *stag-eyed,* from মৃগ *a stag,* and অক্ষ *an eye.*

নির্ভয়হৃদয় *of an undaunted breast.*

মহামতি or মহামনি *of a great heart.*

ক্রোধময় *of an angry disposition.*

হরিসম অনুর *of an agreeable humour.*

দুরাচার *wicked, from দূর distant, and আচার* *institute of religion.*

ব্রাহ্মণের অমান্য করিস দুরাচার !

আজি আমি ইহার করিব প্রতিকার ॥

“Dost thou dishonour the Bramin, O *wicked wretch!*

“I will to-day make an ample reparation for it.”

মৃত্যুরূপা *having the appearance of death, from মৃত death,*  
and রূপ *figure.*

গুনমাগর *learned, (literally, a sea of learning) from গুন*  
*science, and মাগর the ocean.*

অধোমুখ with a down-cast countenance, from অধো *down,*  
and মুখ *the face.*

আকার signifying *figure or appearance* is frequently added to an adjective or substantive to form a compound epithet of similitude ; as

মানুষাকার *like a man.*

সুশীতলাকার *of a white appearance.*

রক্তাকার *like blood, &c.*

7. The terminations উর and তম form the comparative and superlative degrees of Sanscrit adjectives ; as মন্দ *bad*, মন্দতর *worse*, মন্দতম *worst*. দূর *distant*, দূরতর *more distant*, দূরতম *most distant*.

But the latter of these inflexions is never used by the Bengalese ; and the former very sparingly ; and always in a sense that might perhaps rather be termed an indefinite augmentation, than a comparison ; Thus

আনবিত ব্রকোদর যুদ্ধ করে ঘোরতর

“ Brokodor elated fights *more fiercely*.”

The definitive comparison is expressed by a simple adjective, both in the Bengalese and Hindostanic idioms : And the inferior subject is distinguished by a particle answering to *than* ; as

সুগ্ৰীব হইতে বানী রাজা অতি মহা বীর ।  
রঘুনাথের বানে তেহ হইন অশ্বর ॥

“ Baalee Raajaa was a much greater hero *than* Soogreeb,

“ Yet even he was put to flight by the weapons of Roghonaath.”

Attributes of augmentation may be prefixed to all simple adjectives, to enlarge or extend their power ; such are বড় *great* পৰম *very*, বহুত *much or many*, অতি *much*, &c. as বড় সুন্দর *very fair*, অতি অনুপাম *extremely beautiful*, পরমসতী *remarkably constant*.



Example.

বড় সুন্দর সেই অতি অনুপাম ।  
সুনিদাম বিদ্যার পতি অতি গুনধাম ॥

“ This person *very* fair and *extremely* beautiful,

“ I have heard to be the *most* accomplished husband of Beedyaa.”

অতি is prefixed to the comparative degree to form a superlative ; as

রথ চানাইয়া দেহ অতি সিঁছুতর

“ Cause the chariot to come hither *most* expeditiously. ”

Adjectives are frequently doubled to augment their meaning as বড় বড় *very large*, ছোট ছোট *very small*.

Example.

ছোট বড়সিতে মারে বড় বড় মিন ।  
প্লালে না মারে তবু মুখে রাখে চিন ॥

“ With a small hook he strikes a *very large* fish ;

“ It does not affect his life, yet imprints a mark in his mouth.”

The particle সম prefixed to a word, makes a kind of superlative ; as পূর্ণ *full*, সমপূর্ণ *very full*.

The স্যে particle subjoined, is a contraction of সমান and like it denotes similitude or resemblance ; as

তোমাসম যোদ্ধাপতি নাহিক আমার

“ We,

“ We have no warrior *like* yourself. ”

মেঘের বিক্রমসম মাঘের হিম্যানি

“ The cold of the month Maagh is *like* the strength of the  
“ cloud. ”

মহাভারতের কথা অমৃত সমান ।

কাসীরাম দাস কহে শুন পুন্যবান ॥

“ The words of the Mohaabharaat, *equal* to immortality

“ Kaafceeraam Daas utters ; hear them O ye righteous ! ”

So also are used তুন and তুন্য from the Shanfcrit infinitive তুনন° to weigh ; as

বেদ তুন্য জানি আমি তোমার বচন

“ I consider your counsel as *equally* weighty with the Bades. ”

Under the class of *Attributes to nouns*, I comprehend শত্রু যোগ or *Prepositions*. They are substitutes for cases, which could not have been extended to the number necessary for expressing all the several relations and predicaments in which a noun may stand, without causing too much embarrassment in the form of a declension.

Most of the particles applied in this capacity are nouns expressive of situation, order, connexion, or some other relation ; and as they have generally a reference to *place*, are indifferently

used in the nominative, and in the seventh case with the locative termination এ as উপর or উপরে *above*, ভিতর or ভিতরে *within*, &c.

But to distinguish the শত্র্যোগ or words having only a relative signification, from the principal substantives to which they relate, it is necessary to observe that the noun *in regimine* with a preposition should properly be in the possessive case, and prior in position ; as they say পৃথিবীর মধ্যে *in the midst of the world*, but never মধ্যে পৃথিবীর because the world is the *containing subject* ; and মধ্যে serves only to mark the nature of the connexion, which subsists between the world and some other subject ; as

পৃথিবীর মধ্যে কেবা নাজানে তোমারে

“ Who *in the world* (i.e. of those persons contained in the world) “ is unacquainted with you ? ”

The most common of the শত্র্যোগ are these which follow.

ভিতর *within*, মধ্যে যাক্কে *in the midst of* ; ( answer to the seventh, or locative case ) সহ সহিত সঙ্গে *with, together with*, হইতে *by* ; ( the third Sanscrit case ) as

কৃষ্ণ হইতে গড়া হইয়াছিল এই ঘর

“ This house was erected *by Kreslino*. ”

হইতে *from* ; ( the fifth case ) as

হেন কানে সাথেকি ওচিন ভূমি হইতে

“ At that instant Saatyokee arose from the ground. ”

বিনা বিনে or বিনু without. (fine)

বাহির without, on the outside. (extra) Example.

মেঘের বিক্রম সম মাঘের হিম্মানি ।

ঘরের বাহির নহে যেই যুবা বনি ॥

“ The cold of the month Maagh is like the strength of the cloud ,

“ Then I say the youth should not be without the house. ”

আগে before, either in time or place.

কারণ বিষয় হেতু on account of.

দিগে towards. তরে instead of. তনে নায় or নাব  
below, beneath, down. উপর above, upon. নিকট স্থান  
near, to, at. (apud )

স্থান is a very difficult word. It properly signifies place, (station) and is derived from the dhaat স্থা which answers to *sto*, as in Virgil.

“ Dum *stabat* regno incolumis — ” i.e. While he remained secure in his kingdom.

But স্থান must generally be construed to or from in English ; as

এক নিবেদন আমি করি তোর স্থান

“ I make one request to you. ” [apud te]

স্থির স্থানে সোমদত্ত পাইয়া এই বর

“ Somdott having obtained this favour *from* God,” [apud Deum]

স্থির is derived from the same root, and signifies *stabilis*, *immutus*, so that স্থির স্থান means *apud immobile numen*.

The word স্থান seems in very early times to have been adopted by the Persians, who formed of it an inseparable particle of *place*; as گلستان *a bed of roses*, هندوستان *India*, literally, a country of swarthy people.

The doctrine of derivatives from one language to another has been so much abused by fanciful and unwarrantable instances, drawn from the meer resemblance of sounds, that every hint now started on the subject is despised as frivolous, or suspected as fallacious. If I might venture to propose a rule in such cases, it should be this ;

Whenever in a compound word we find one or more of the component syllables, which are entire words, having a precise and separate meaning in some other language, tho' not in that where the compound term is used, we need not scruple to pronounce the original dialect to be that from whence the significant syllables proceed ; as in the present instance, where گل taken by itself as a Persian word, conveys no idea whatever,

ever, but when joined to other words, denotes place or situation. স্থান in Shanſcrit actually ſignifies *a place* or *ſtation*, and is itſelf derived from a primary root of the ſame language.

But if a ſimple term be found to exiſt in two languages, and to have the ſame ſignification in each, I would then enquire whether that word be not derived, in one of them, from ſome general term or root; and wherever ſuch root were found, I would pronounce that language to be the original: thus *ſerpens* a ſerpent comes from *ſerpo*. but I do not doubt that the latter owes its derivation to सर्प the Shanſcrit word for a ſerpent, which ſprings from the dhaat सर्प् a general term for *gliding motion*.

Let me here curſorily obſerve, that as the Latin is an earlier dialect than the Greek, as we now have it, ſo it bears much more reſemblance to the Shanſcrit, both in words, inflexions and terminations.

ক্রিয়া বিশেষন *Adverbs* require no deſcription or remark.

*Adverbs of time.*

এখন *now.*

তখন or ততক্ষন *then.*

কদাচ *ever.*

কদাচন *never.*

কখন *at any time.*

যখন *whenſoever.*

এখনতক or এই পর্যন্ত *yet.*

পুনরপি	once more.	ইহার পর	afterwards.
সদা সৰ্বদা	always.	ফের	again.
আজি	to day.	কল্য	to morrow, or yesterday.
পরসু	the day after to morrow, or the day before yesterday.		
তরসু	two days hence.		
দিনে	by day.	রাতে রজনীতে	by night.
পূভাতে	in the morning.	বিকানে	in the afternoon.
পূর্ব আগে	before.	পশ্চাৎ পাছে	after, since.

## Adverbs of place.

এখানে	here.	ওখানে	there.
হের	hither.	হোর	thither.
কোথা কোথায়	whither.	স্থানেস্থানে	in different places
নিকট	nigh.	দূর	far off.
ফের	back, (rursus) from	ফেরন	to turn.
ইতি	thus far, the formulary at the conclusion of a book, or writing.		

## Adverbs of specification &amp;c.

কেন	why?	কি কেমন	what? how?
অতি	very.	পায়	almost.
কিছু	scarcely.	এব°	particularly.
বিস্তারিত	videlicet.	নিশ্চয় অবশ্য	certainly. না not.

All indeclinable adjectives may be used adverbially in Bengalese, as the neuter gender of adjectives in Greek and Latin.

Conjunctions.

ও and. কি কিবা কিম্বা or.  
 আর also, moreover. অতঃপর therefore.  
 যদি if, although, when. তত্ত্ব তমু notwithstanding.  
 কিন্তু but, yet, nevertheless. যাবত while. তাবত so long.

যাবত কষ্টেতে আমার রহে পুনঃ

তাবত পূজিব আমি দেব ভগবান ॥

“*While* life remains in my body,

“*So long* will I worship the Deity Bhogowaan.”

CHAPTER. VI.



OF NUMBERS.

THE learned seem no longer to doubt, that the use of numerical figures was first derived from India : and indeed the antiquity of their application in that country far exceeds the powers of investigation.

The denominations of the cardinal numbers are so irregular  
 in



in Bengalese, that I find it will be necessary to exhibit them as far as one hundred. And it must be observed as a particularity, that the ninth numeral of every series of ten, is not specified by the term of nine in the common order of progression, but takes its appellation from the series immediately above; as for instance the number *twenty nine* is not expressed by *nobeesh*, which should seem the proper denomination, but is called *oon-teeesh*, or one less than thirty. So *thirty nine* is *oonchaakeesh* or one less than forty.

All the numerals in Sanscrit have different forms for the different genders, as in Arabic; but are invariable in Bengalese.

Bengalese.	Sanscrit.	
১ এক	একঃ	one.
২ দুই	দ্বৌ	two.
৩ তিন	ত্ৰয়ঃ	three.
৪ চারি	চত্বারঃ	four.
৫ পাঁচ	পঞ্চ	five.
৬ ছয়	ষট্	six.
৭ সাত	সপ্ত	seven.
৮ আট	অষ্ট	eight.
৯ নয়	নবাঃ	nine.

১০	দশ	দশ	ten.
১১	এগার	একাদশ	eleven.
১২	বার	দ্বাদশ	twelve.
১৩	তের	ত্রয়োদশ	thirteen.
১৪	চৌদ্দ	চতুর্দশ	fourteen.
১৫	পনের	পঞ্চদশ	fifteen.
১৬	ষোল	ষোড়শ	sixteen.
১৭	সতের	সপ্তদশ	seventeen.
১৮	আঠার	অষ্টাদশ	eighteen.
১৯	ঔনিশ	ঔনবিংশতিঃ	nineteen.
২০	বিশ	বিংশতি	twenty.
২১	একদশ	একবিংশতিঃ	twenty one.
২২	বাইশ	দ্বিবিংশতিঃ	twenty two.
২৩	তেরিশ	ত্রয়োবিংশতিঃ	twenty three.
২৪	চব্বিশ	চতুর্বিংশতিঃ	twenty four.
২৫	পঁচিশ	পঞ্চবিংশতিঃ	twenty five.
২৬	ছাব্বিশ	ষড়বিংশতিঃ	twenty six.
২৭	সাতাইশ	সপ্তবিংশতিঃ	twenty seven.
২৮	আটাইশ	অষ্টাবিংশতিঃ	twenty eight.
২৯	ঔনত্রিশ	ঔনত্রিশৎ	twenty nine.
৩০	ত্রিশ	ত্রিশৎ	thirty.

৩১	একত্রিশ	একত্রিশং	thirty one.
৩২	বত্রিশ	দ্বাত্রিশং	thirty two.
৩৩	তত্রিশ	ত্রয়ত্রিশং	thirty three.
৩৪	চৌত্রিশ	চতুত্রিশং	thirty four.
৩৫	পাঁচত্রিশ	পঞ্চত্রিশং	thirty five.
৩৬	ছত্রিশ	ষট্‌ত্রিশং	thirty six.
৩৭	সাত্ত্রিশ	সপ্তত্রিশং	thirty seven.
৩৮	আটত্রিশ	অষ্টত্রিশং	thirty eight.
৩৯	ঔনচল্লিশ	নবত্রিশং	thirty nine.
৪০	চল্লিশ	চত্বারিংশং	forty.
৪১	একচল্লিশ	একচত্বারিংশং	forty one.
৪২	বাল্লিশ	দ্বিচত্বারিংশং	forty two.
৪৩	তেতাল্লিশ	ত্রিচত্বারিংশং	forty three.
৪৪	চৌয়াল্লিশ	চতুঃচত্বারিংশং	forty four.
৪৫	পাঁয়তাল্লিশ	পঞ্চচত্বারিংশং	forty five.
৪৬	ছেচল্লিশ	ষট্‌চত্বারিংশং	forty six.
৪৭	সাতচল্লিশ	সপ্তচত্বারিংশং	forty seven.
৪৮	আটচল্লিশ	অষ্টচত্বারিংশং	forty eight.
৪৯	ঔনপঞ্চাশ	একোনপঞ্চাশং	forty nine.
৫০	পঞ্চাশ	পঞ্চাশং	fifty.
৫১	একান্ন	একপঞ্চাশং	fifty one.
৫২	বায়ান্ন	দ্বিপঞ্চাশং	fifty two.

৫৩	ত্ৰিপাৰ	ত্ৰিপক্ষাশং	fifty three.
৫৪	চৌপাৰ	চতুঃপক্ষাশং	fifty four.
৫৫	পঞ্চাৰ	পঞ্চপক্ষাশং	fifty five.
৫৬	ছাপাৰ	ষটপক্ষাশং	fifty six.
৫৭	সাতাৰ	সপ্তপক্ষাশং	fifty seven.
৫৮	আটাৰ	অষ্টপক্ষাশং	fifty eight.
৫৯	ঔনষাট	একোনষষ্টিঃ	fifty nine.
৬০	ষাট	ষষ্টি	sixty.
৬১	একষষ্টি	একষষ্টিঃ	sixty one.
৬২	বাষষ্টি	দ্বিষষ্টিঃ	sixty two.
৬৩	ত্ৰেযষ্টি	ত্ৰিষষ্টিঃ	sixty three.
৬৪	চৌষষ্টি	চতুঃষষ্টিঃ	sixty four.
৬৫	পঁয়ষষ্টি	পঞ্চষষ্টিঃ	sixty five.
৬৬	ছষষ্টি	ষটষষ্টিঃ	sixty six.
৬৭	সাতষষ্টি	সপ্তষষ্টিঃ	sixty seven.
৬৮	আটষষ্টি	অষ্টষষ্টিঃ	sixty eight.
৬৯	ঔনষথোৰ	একোনসপ্ততিঃ	sixty nine.
৭০	সথোৰ	সপ্ততিঃ	seventy.
৭১	একাথোৰ	একসপ্ততিঃ	seventy one.
৭২	বাহাথোৰ	দ্বিসপ্ততিঃ	seventy two.
৭৩	ত্ৰেহাথোৰ	ত্ৰিসপ্ততিঃ	seventy three.
৭৪	চৌহাথোৰ	চতুঃসপ্ততিঃ	seventy four.

৭৫	পঁচাত্তোর	পঞ্চমপ্ৰতিঃ	seventy five.
৭৬	ছেয়াত্তোর	ষট্ৰমপ্ৰতিঃ	seventy six.
৭৭	সাতাত্তোর	সপ্তমপ্ৰতিঃ	seventy seven.
৭৮	আটাত্তোর	অষ্টমপ্ৰতিঃ	seventy eight.
৭৯	ঊনআশি	নবমপ্ৰতিঃ	seventy nine.
৮০	আশি	অশীতিঃ	eighty.
৮১	একাশি	একাশীতিঃ	eighty one.
৮২	বিরাশি	দ্বাশীতিঃ	eighty two.
৮৩	ত্রিরাশি	ত্ৰ্যশীতিঃ	eighty three.
৮৪	চৌরাশি	চত্বরশীতিঃ	eighty four.
৮৫	পঁচাশি	পঞ্চাশীতিঃ	eighty five.
৮৬	ছেয়াশি	ষড়শীতিঃ	eighty six.
৮৭	সাতাশি	সপ্তাশীতিঃ	eighty seven.
৮৮	আট্যাশি	অষ্টাশীতিঃ	eighty eight.
৮৯	ঊননয়ি	একোননবতিঃ	eighty nine.
৯০	নয়ি	নবতিঃ	ninety.
৯১	একানয়ি	একনবতিঃ	ninety one.
৯২	বিরানয়ি	দ্বিনবতিঃ	ninety two.
৯৩	ত্রিরানয়ি	ত্ৰিনবতিঃ	ninety three.
৯৪	চৌরানয়ি	চত্বর্নবতিঃ	ninety four.
৯৫	পঁচানয়ি	পঞ্চনবতিঃ	ninety five.
৯৬	ছেয়ানয়ি	ষট্ৰনবতিঃ	ninety six.

৯৭	সাতানয়ি	সপ্তনবতিঃ	ninety seven.
৯৮	আটানয়ি	অষ্টনবতিঃ	ninety eight.
৯৯	নিরানয়ি	নবনবতিঃ	ninety nine.
১০০	শতঃ—	শ—	one hundred.

## Ordinal Numbers.

Bengalese.	Shanfcrit.	
এককি · পয়না	প্ৰথম	first.
দোয়জা · দোষরা	দ্বিতীয়	second.
তেয়জা · তেষরা	ত্ৰিতীয়	third.
চৌচা	চতুর্থ	fourth.
পাঁচকি	পঞ্চম	fifth.
ছয়কি	ষষ্ঠ	sixth.
সাতকি	সপ্তম	seventh.
আটকি	অষ্টম	eighth.
নয়কি	নবম	ninth.
দশকি	দশম	tenth.
এগারকি	একাদশ	eleventh.
বারকি	দ্বাদশ	twelfth.
তেরকি	ত্ৰয়োদশ	thirteenth.
চৌহকি	চতুর্দশ	fourteenth.
পোনেরকি	পঞ্চদশ	fifteenth.

ষোলকি	ষোড়শ	sixteenth.
সতেরকি	সপ্তদশ	seventeenth.
আঠারকি	অষ্টাদশ	eighteenth.
ওনিশা	ঔনবিংশতি	nineteenth.
বিশা বিশকি	বিশ	twentieth.

From hence the Ordinals are all formed by adding **আ** to the cardinals.

### Of the Bengal Arithmetic.

As the numerical figures of India are certainly the prototype of those now used in Europe, it is probable that the simpler rules at least of Arithmetic are derived from the same source : for other nations of the East have invented different processes for arriving at the same conclusions. Thus the Chinese perform all their computations by means of a set of Beads ; and the Persians use a species of figures which are in fact Arabic words ; and add up the most considerable sums, without being in the least assisted by the position of units under units, tens under tens &c. Perhaps there may yet exist other modes of arithmetic of which we have no notion ; so that the strict conformity in the arrangement and application of figures, as well as in

in their forms, which we find between Hindostan and Europe, should not rashly be imputed to chance.

The Bengalese in all their accompts make particular use of the number *four*. Their Bankers always count the largest sums of money by divisions of *fours*, and the computations of numbers of all other things are always made in the same manner: and upon all occasions *four* is their grand multiple and divisor. This is probably a vestige of the most original and antient airthmetic, when invention had proceeded no farther than to number the fingers, and then repeat the same process.

Even to this day the Bengalese reckon by the joints of their fingers, beginning with the lower joint of the little finger and proceeding to the thumb, the ball of which is also included as a joint; and thus the whole hand contains *fifteen*.

From this method of performing numeration on the joints, arises that well-known custom among the Indian merchants, of settling all matters of purchase and sale by joining their hands beneath a cloth, and then touching the different joints as they would increase or diminish their demands.

As a proof how far some branches of Science have been cultivated in India, I shall here give a specimen of the prodigious extent of the Shanscrit numeration by distinct terms.



এক° . . . .	১	One.
দশ° . . . .	০	Ten.
শত° . . . .	০	a Hundred.
সহস্র° . . . .	০	a Thousand.
অযুত° . . . .	০	X. Thousands.
লক্ষ° . . . .	০	C. Thousands.
নিযুত° . . . .	০	a Million.
কোটিঃ . . . .	০	X. Millions.
অর্বুদ . . . .	০	C. Millions.
মহা অর্বুদ . . . .	০	a Thousand Millions.
পদ্ম . . . .	০	X. Thousand Millions.
মহা পদ্ম . . . .	০	C. Thousand Millions.
শব্দ . . . .	০	a Billion.
মহা শব্দ . . . .	০	X. Billions.
শক্তি . . . .	০	C. Billions.
মহাশক্তি . . . .	০	a Thousand Billions.
হাহা . . . .	০	X. Thousand Billions.
মহা হাহা . . . .	০	C. Thousand Billions.
ধুন . . . .	০	a Trillion.
মহা ধুন . . . .	০	X. Trillions.
অশ্রোহিনী . . . .	০	C. Trillions.
মহা অশ্রোহিনী . . . .	০	a Thousand Trillions.

The constituent parts of accounts, and some arithmetical Tables.

চোটি	a quarter of any thing indiscriminately.
সিকি	a quarter of money.
পোয়া	a quarter of weights and measures.
আধা	a half of any thing.
আধিনি	a half of money.
অর্ধেক	a half of measures.
তিনপোয়া	three quarters of any thing.
সওয়া	one and a quarter.
ডেড	one and a half.
পৌনে দুই	one and three quarters.
সওয়াদুই	two and a quarter.
আড়াই	two and a half.
পৌনেতিন	two and three quarters.
সওয়াতিন	three and a quarter.
সাড়েতিন	three and a half.
পৌনেচারি	three and three quarters.

The fractions are denominated in the same manner, joined to all larger sums or quantities.

The reader is not to be told that the shells called *Cowries* are current in Bengal, as the lowest species of money : They are upon an average in the proportion of five thousand to the rupee.

Bengal accounts are divided into **পাকা** and **কাঁচা** which literally signify *ripe*, and *unripe*. An unripe, or kaachaa account is when the highest denomination in the line of addition is the **কাহন** kaahon, or some what more than a quarter of a rupee : viz. such accounts as are used by the petty retailers in the Bazar, wherein no single article amounts to one rupee.

The paakaa, or ripe account is when the rupee is the highest denomination, or standard unit in the line of addition ; and each of the subordinate fractional figures is increased in value proportionably to the increase of the standard unit from the kaahon to the rupee ; which proportion is regulated by the price of cowries in the Bazar. But in the paakaa and in the kaachaa accounts, the same figures, both for the units and fractions, hold the same arithmetical places. To shew therefore that an account is kaachaa, the word **কড়ি** is written at top, as we write *L. S. D.* to denote the paakaa account the word **কপয়া** or **উদ্ধা** is superscribed in the same manner.

Gross commodities of all kinds are sold by the **সে** far, a weight nearly answering to two pounds avoirdupoise, and of which 40 make **মন** a maund. The

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The Sar is divided into **পায়া** or quarters, and those again are subdivided into **ছটাক** of which four make a **পায়া** the Precious metals and jewels are weighed by the **তোনা**

**যাসা** and the **রতি**. **তোনা** *tolaa* is derived from the word **তুলন** *to weigh*, and therefore signifies a standard, or precise weight by which all others may be regulated. It is also the mean weight between precious and gross articles, as it is the highest denomination of the former, and the lowest of the latter. The sicca rupee, properly called **টাকা** *taakaa* in Bengal, originally weighed a **তোনা** and still continues at that standard in Chittagong, where it is on that account called the **দশ যাসা** *dosh maasaa* rupee, or a rupee weighing ten *maasaa*s. In other parts of Bengal the standard weight of a

Sicca rupee is considerably increased. The **তোনা** (which is generally denominated the *Sicca weight*) is the standard unit for the Sar, which varies in almost every province of India. Thus at Calcutta the Bazar mon is of 80 *tolaas* i.e. each Sar is to weigh 80 *tolaas*. The factory mon consists only of 74 sicca weight or *tolaas*.

The fractional parts of the rupee are **যানা** the *aanaa*, **পাই** the *paace* or *pye*, **গড়া** the *gondaa*, and **কড়ি** *cowry*. The fractions of the **কাহন** the *kaahon*, in *kaachaa* accounts, are

are **पन** the *pon*, **गंडा** the *gondaa*, and **कड़ि** the *koree*.

5 gondaas of a kaachaa account are in the Bazar called one **बूडि** *booree*, 5 gondaas of a paakaa account constitute one **पाई** *paaree*. Observe that the word *booree* is never used in accounts, but only in the markets.

20 gondaas make one **पौन** *kaachaa*, or one **आना** *paa-kaa*. The gondaas as far as 19 are marked by the common numerals; after which the fractional mark  $\frac{1}{2}$  is applied for the pons or aanaas. For 2 and 3 pons the numerals 2 and 3 are joined to this fractional figure thus  $\frac{2}{2}$  and for 4 pons, the lowest fractional, or that which singly denotes the *koree*, is put before a dot thus  $\frac{1}{2}$ . For 8 pons, or aanaas, this fraction is doubled, thus  $\frac{1}{4}$  and for 12 pons 2 fractional figures connected at the top and bottom by a third placed obliquely, thus  $\frac{1}{3}$  as may be better observed in the following table.

	1	koree.	
	2	korees.	
𑂔	3	korees.	4 korees make
𑂕	1	gondaa.	
𑂖	5	gondaas	one <i>booree</i> kaachaa, ( or one <i>paaree</i> paakaa. )
𑂗	10	gondaas	kaachaa. ( called <b>आधना</b> <i>aadhaanaa</i> paa-kaa, half an aanaa. )

- ১৫ 15 gondaas kaachaa. ( or 3 paare paakaa ) 20 gondaas make  
 ১. 1 pon kaachaa, ( or one aanaa paakaa. )  
 ২. 2 pons.  
 ৩. 3 pons. 4 pons kaachaa make one চোক chok. (4 pons  
 paakaa make one সিকি seekee.)  
 ৪. 1 chok or seekee, generally denominated 4 pons.  
 ৫. 5 pons kaachaa. (or 5 aanaas paakaa)  
 ৬. 6 pons.  
 ৭. 7 pons.  
 ৮. 8 pons, or 2 chok (or seekees.)  
 ৯. 9 pons.  
 ১০. 10 pons.  
 ১১. 11 pons.  
 ১২. 12 pons, or 3 choks (or seekees.)  
 ১৩. 13 pons.  
 ১৪. 14 pons.  
 ১৫. 15 pons. 16 pons kaachaa make 4 seekees or 1 kaahon.  
 16 aanaas paakaa make  
 ১ টাকা 1 taakaa or rupee.

## Tables of Weights and Measures.

রতি Rotee.

১৪	১২	১৩	১৪	১৫	১৬	১৭
১.	২.	৩.	৪.	৫.	৬.	৭.

8 Rotees make one যাসা maafaa, which is marked by transposing the fractional stroke thus,

যাসা Mafaa.

৪১	২১	৩১	৪১	৫১	৬১	৭১	৮১	৯১
১.	২.	৩.	৪.	৫.	৬.	৭.	৮.	৯.

10 Maafaas make one তোলা tolaa, which is marked by the common numerals thus,

তোলা Tola.

১	২	৩	৪
১.	২.	৩.	৪.

Here begins the table for common weights and measures.

As the Tola is properly the constituent unit of the Sar, and as whatever be the weight of the Sar, that of the Tola is always invariable, for the sake of regularity we will take the Sar of 80 tolaa, of which 5 will make one chotaak.

ছটাক / ১/ ২/

Chotaak. ১. ২. ৩. ৪ Chotaak make one

পোয়া ১. ১১. ১২.

Poa. ১. ২. ৩. ৪ Poa make one Sar, thus

marked, সের

১০ ১২ ১৬ &c. ৪০ Sar make ১ মন one Mon.

A Table of Long-measure.

- 3 জব barley corns make one আঙ্গনি or fingers breadth.  
 4 আঙ্গনি make one মুঠ or hand.  
 4 মুঠ make one হাত or cubit.  
 4 হাত make one ধনুক bow's length or fathom  
 2000 ধনুক make one ফ্রোম kros, or near two  
 miles and a quarter.

I shall now give a few instances of kaachaa and paakaa accounts, which will clearly explain both their arithmetical position, and their mode of numeration.

Account kaachaa.

	কড়ি
1. . . . .	১৮৭১
2. . . . .	২১৮১১
3. . . . .	৩১৮০

The numeration of the above sums is as follows :

for the first line,

এক কাহন ছয় পন সওয়া সাত গণ্ডা ১ kaahon,

for the second line, [6 pons, 7 gondaas and a quarter.

দুইকাহন নয় পন দুই কড়া ২ kaahons, 9 pons, 2 koraas.

for



for the third line,

তিন কাহন সাড়ে চারি পন 3 kaahons, four pons and  
a half, or 10 gondaas.

Account paakaa

তঙ্কা

1.	.	.	.	.	.	.	.	২১২/১০
2.	.	.	.	.	.	.	.	৫৭/১০
3.	.	.	.	.	.	.	.	৬৮/৫
4.	.	.	.	.	.	.	.	৯২/১৫
5.	.	.	.	.	.	.	.	১৮/১

for the first line,

দুই টাকা সাড়ে সাত আনা 2 rupees, 7 aanaas, 10  
for the second line, [gondaas.

পাঁচ টাকা আড়াই আনা 5 rupees, 2 aanaas 10 gondaas.  
for the third line,

ছয় টাকা সওয়া তের আনা 6 rupees, 13 aanaas, 15  
for the fourth line, [gondaas.

নয় টাকা পৌনে চারি আনা 9 rupees, 4 aanaas. 15  
for the fifth line. [gondaas.

এক টাকা পাঁচ আনা এক কড়া 1 rupee, 5 aanaas, 1  
koree.

It must be remembered that the Bengalese reckon one paaee

as containing 5 gondaas and 4 paaees to the aanaa. Put the English who generally use the paaee as the lowest denomination in their accounts, divide the Bengal paaee into three, and reckon 12 paaees to the aanaa, consequently the English paaee contains 1 gondaas and two thirds, or somewhat more than 6 cowries.

## C H A P T E R. VII.



### O F T H E S Y N T A X .

**T**O those who are acquainted with the general rules of grammatical arrangement, the construction of the Bengal idiom will present but few difficulties. While the constituent parts of all languages are the same, the modes of combination cannot be widely different: so that to compose a new syntax, some anomalous tongue should be sought, in which the mutual relation of the noun, the verb and the particle is neither expressed by inflexion, nor position.

But as ignorance, idleness and affectation are continually producing a variety of corruptions in every living language, and

more particularly in Bengal, where there are no native grammarians to check the progress of vitious expressions, or the prevalence of provincial and foreign dialects, it may be thought in some degree useful to have investigated and ascertained the idiom by some precise and authoritative standard.

A comparative view of the more ancient authors, with an occasional recourse to the pure Sanscrit, has furnished a clue for this undertaking; and I am clearly convinced that a due attention to the examples inserted in the foregoing pages, will abundantly prove that the Bengal language possesses a fund of words adequate to almost every branch of composition; that it has undergone many material and successive improvements; and that its style is capable of regularity, of conciseness, and of precision.

Little indeed can be urged in favour of the bulk of the modern Bengalese. Their forms of letters, their modes of spelling, and their choice of words are all equally erroneous and absurd. They can neither decline a word, nor construct a sentence: and their writings are filled with Persian, Arabic and Hindostanic terms, promiscuously thrown together without order or meaning: often unintelligible, and always embarrassing and obscure.

They generally omit the diacritical terminations, or add them  
where

where not wanted ; drop the personal signs of verbs, or substitute one person for another ; lengthen vowels that should be short, and curtail those that are properly long. They seldom separate the several words of a sentence from each other, or conclude the period with a stop. Yet the language with all these corruptions and impediments circulates thro' an extensive kingdom, and suffices for the mutual intercourse of several millions of people. But the want of a better system enforces its practice, and habit gradually reconciles us to its defects.

The Sanscrit language, among other advantages, has a great variety in the mode of arrangement : and the words are so knit and compacted together, that every sentence appears like one compleat word. When two or more words come together *in regimine*, the last of them only has the termination of a case ; the others are known by their position ; and the whole sentence so connected forms but one compound word, which is called a পদ or *foot*.

So in the better Bengalese compositions the diacritical terminations are very frequently omitted, and particularly that of the genitive ; as

কিবা সুনলিত কেশের ভাতি ।  
যনিন হইন ননিন পতি ॥

“ How

“ How beautiful was the jet of her tresses !

“ *The husband of the lotus* ( the beetle ) pined away ( with envy . )

And when two or more substantives are put in opposition, the diacritical termination of case is applied only to the last ; as

যুদ্ধিষ্ঠির নৃপতিরে ধরিব নিশ্চয়

“ I will undoubtedly seize the *commander Joodheeshteer*. ”

When two substantives come together, the genitive is always prior in position, unless by poetic licence ; as in the following line.

ঝরঝরি জনের বায়ুর থরথরি

“ There is *the dashing of the water*, and the rustling of the breeze.

By the same liberty the genitive is sometimes placed at a distance from the noun on which it depends ; as

নক্ষ নক্ষ বীরের কাটিয়া পাড়ে যাতা ।

কাহার কাটয়ে ধনু কার মাথে ছাতা ॥

“ Having cut off the heads of thousands *of heroes*, he throws  
[them down ;

“ Of some he cuts the bows, and of some the umbrellas on their  
[heads.”

There is no other form for the possessive pronoun, but the genitives of the personals ; as আমার *mine*. তোর *thine*. তোমার *your*, তার *his*, আমার দিগের *our* &c.

Example.

Example.

তোমার হাতে রহিন জত আমার ধন

“All my wealth (i.e. the wealth of me) remained in your hands.

“(i.e. the hands of you)

Upon the same principle the genitive case of a substantive may become an adjective; as মধুর *sweet* from মধু *honey*.

Example.

আশ্বাস করিয়া বনে মধুর বচন

“Having inspired him with confidence, he gave him sweet

counsel. (i.e. *honey'd words*, or *words of honey*)

সিঙঁতিতে পদ যাতা রাখিতে ১

সিঙঁতি হইন সোনা দেখিতে ২ ॥

সোনার সিঙঁতি দেখি পাচনীৰ ভয় ১

এত যেয়া মানুষ নয় দেবতা নিশ্চয় ২

“The mother (of nature) on suddenly placing her foot in the [bucket,

“The bucket immediately became gold to behold.”

“Fear seized the pilot, on beholding the *golden* bucket; (and [ he said)

“This woman is not of human race, she is certainly an angel.”

শব্দযোগ or prepositions, for the most part govern the genitive case of substantives; but frequently the accusative of pronouns; as

ভোমা হইতে নিচ কেবা আছয়ে মানুষে

“Who among men is of less account *than yourself*?

হে এ রে and আরে are general interjections that mark the vocative case; but গো and আন are applied only to women; as

শুন শুন গো মই হিত উপদেশ কই রাখায়নে  
কর অবগতি

“Hear, hear, O woman, I give you good advice; put faith  
“in the Raamaayan.”

আল পাপিনী আল শঙ্কিনী কেন নামরি নি হইয়া

“O criminal girl! O forceress! wherefore didst thou not  
“perish at thy birth!”

These last words are also used unconnectively, to denote that a woman is addressed by the speaker; as

আন তোর বদন হেরি ?  
সিন্ধু মুতে নিদ্রা করি ॥

“O nymph! when I behold thy cheek,

“I despise the daughter of the ocean ”

সীতা গো পরম সতী তার শুন দুর্গতি

“O woman! Seetaa was very constant: hear her unfortunate  
“story!”

রে is also usually subjoined to the imperative of the verb, particularly in conversation; as শুনরে *hear O (thou) for*  
 শুন বনরে *Speak thou, for* বন *thus*  
 যাওরে রজনী তুমি মরিয়া

“Go thou O night, having perished.”

The relative is very rarely used in composition, but its place is constantly supplied by the personal pronoun; as

আছিন রাজার পুত্রু কহিন তাহায় ।  
 পড়িবা সকল পুথি জুত নেথা যায় ॥

“There was a Raajaa's son, *to him* he said (i.e. to whom he said)

“You shall read all the books whatever that are written.”

Nouns in the plural number always require a verb in the singular; as

সখী গন বলে মহাসয় তুমি কবির ।  
 আমার কি সাধ্য দিতে তোমারে উত্তর ॥

“The damsels *say*, you, sir, are a poet.

“What power have we to answer you?”

But where respect is implied, the plural of the verb is used even to a singular noun; as

এই রূপে মানুনা করেন নারায়ন

“In



“ In this manner Naaraayon pacifies him. ”

And in a respectful address to superiors, the third person is generally applied instead of the second ; particularly among the moderns.

The indefinite present tense of the verb is almost universally applied instead of the preterite ; and is even put in apposition with it.

Example.

ক্ৰোধে পাৰ্থ অগ্নিবান পূৰিন সন্ধান ।  
অগ্নিতে পোড়ায় সৈন্য দ্রোন বিদ্যমান ॥

“ Paart, *he* in a rage aimed a weapon of fire,

“ And with fire *destroyed* the troops in Dron’s presence. ”

The present tense of the substantive verb is always more elegantly understood, than inserted ; as

বিদ্যার আকার স্থান বিদ্যানাম জপ ।  
বিদ্যা নাভ বিদ্যা নাভ বিদ্যা নাম উপ ॥

“ The beauty of Beedyaa *is* my study, Beedyaa’s name *is* my  
[bead-roll ;

“ Beedyaa *is* my desire, Bdeeryaa *is* my desire ; Beedyaa’s name *is* my prayer. ”

If a sentence be expressed conditionally, the expression is repeated in all the words which can admit the conditional form, and the returning member of the period exactly answers it ; as

জখন জেযত রাখিবা তখন তেযত পূজিব

“ As you shall at any time place me, *so* will I *then* worship. ”

The use of the conditional conjunction is not confined to the subjunctive mood ; but is applied to all the tenses indifferently as in English. Thus :

to the past,

সোমদত্ত বনে যদি হইনা রূপাবান

“ Somdott said, if you *were* really favourable — ”

to the future,

যদি যোরে বর দিবা দেব পশুপতি

“ If you *will* grant me a favour, O Lord of life — ”

to the present,

ব্রহ্মা যদি আপনে আসিয়া করে বন !

তোমাৰে ধৰিতে সে নাৰিবে কাদাচন ॥

“ If Brohmaa himself having descended *makes* war,

“ He shall by no means avail to take you prisoner. ”

The infinitive mood is usually expressed by the gerund in

তে as

সভা যন্তো সোমদত্ত পাইয়া অপমান !

তপম্বা করিতে বনে করিন পয়ান ॥

Y

“ Somdott

" Somdott having received this disgrace in the midst of the  
assembly,

" Retired into the desert *to pray*."

But the verbal infinitive is very frequently used in a passive sense with the verb যাওন Example.

মহা ঘোর যুদ্ধ হয় নাযায় লিখনে

" The battle raged with so great a noise as cannot be written."  
(litterally, as cannot go in writing.)

Transitive verbs are called সক্রমক in Sanscrit, intransitives অক্রমক and those are denominated দ্বিক্রমক which govern two subjective cases ; as

বহুত বচনে কহিন অর্জুনে

He addressed much counsel to Orjoon."

The proper mode of arrangement in Bengalese is, first to name the agent, then the subject, and lastly the verb : But the whole order of a sentence seems generally to be the reverse of the English method ; as

<sup>5</sup> জনেতে <sup>4</sup> পূর্ণ <sup>3</sup> হইন <sup>2</sup> সংগ্রামের <sup>1</sup> স্থান

<sup>1</sup> " The field of battle was full of water. " <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup>

The last member of a period is almost always expressed by the preterite participle, instead of the tense of a verb ; as

যত দুঃখ দিন তোমায় পাপী দূর্য্যোধন !  
আমারে ক্ষেমহ মাতা না রাখিয়া মন ॥

“ Whatever molestation the wicked Doorjiodhon hath caused you,  
“ Forgive me, O mother, not having kept it in mind. ” (i.e.  
and *do not keep* it in mind)

সে দেশে এ সব ভোগ জানহ বিশেষ !  
এ বার করহ ভোগ থাকিয়া এ দেশ !

“ Know, that in this country all this food is plenty,  
“ Therefore come now and eat, *having remained* in this country.”

মল্লিকা ফুলে মানা অগুরু মাখিয়া !  
নিদায়ে বাতাস দিব কাম জাগাইয়া ॥

“ Having anointed with *Ogoo oo* (a perfume) my necklace of  
[ the flower *moleekaa*,  
“ I will excite a breeze in the stifling calm, *having awakened*  
[desire.”

This participle is also indeclinable, and agrees with a noun  
in any case ; or may rather be called a nominative absolute ; as

ভাট যথৈ শুনিয়া বিদ্যার সমাচার !  
ওখনিন সুব্বরের সুখ পারাপার ॥

“ *Having heard* an account of *Beedyaa* from the mouth of *Bhaat*,  
“ The inclinations of *Soondor* boiled vehemently. ”

where

where শুনিয়া agrees with সুন্দরের a genitive.

The participle passive is very frequently used with the tenses of করন to form a simple transitive verb; as ক্ষেমা করন to forgive, from ক্ষেমন to forgive; as

এখন ইহার ফল করিবার পারি ।

ধর্ম অনুবোধে তোমা আজি ক্ষেমা করি ॥

“ Now I am able to punish you for this,

“ But for the sake of religion I this day *forgive* you. ”

In all the Indian languages the connection of two sentences is preserved, by beginning the second period with the participle preterite of the concluding verb of the first. Example.

আর ধনু ধরি বীর পূরিন সন্ধান ।

সন্ধান পূরিয়া এড়ে দিবা অশ্রু গন ॥

“ The hero taking another bow, compleated his aim :

“ *Having compleated his aim*, he cast dreadful weapons. ”

This is something like the expression in Ovid :

“ *Congeriem secuit, festamque in membra redegit.* ”

The participles দিয়া গিয়া and some others are frequently redundant.

Exam-

## Example.

দুখে ঘরেতে বন্দি করিয়া অনঙ্গ আনন  
 ভেজাইয়া দিয়া কোন অভিনামে বিরহ  
 বাতাসে জানাইনা জুবর্তী

“ Having enslaved me in the house of affliction, and *having set*  
 “ *to it* the spark of desire,  
 “ How eagerly did you inflame a young girl with the breath  
 “ of perfidy ! ”

This participle preterite must sometimes be rendered with the sign of the infinitive in English ; as

গুন সাগর নাগর রায় নগর দেখিয়া যায়

“ The learned Naagar goes *to view* the city. ”

Thus we may observe that the use of the participles is very frequent, and not inelegant, as it throws a degree of variety into the construction, and at the same time renders the sentence more round and compact.

Through all the foregoing sheets I have earnestly laboured to give both a reason and a proof for every rule which I laid down, and for every particularity which came in review : This I hope will exculpate me for the number of insipid instances which I have been obliged to insert. It will not be supposed that

that in the continual hurry of a life of business I could have much leisure to turn over voluminous compositions for the meer purpose of selecting poetical expressions : I generally took those which first occurred, and for the most part confined my reading to the *Mohaabhaarṭ*, which is reckoned one of the most classical writings.

## CHAPTER VIII.



### OF ORTHOEPEY AND VERSIFICATION.

**I**N the preceding chapters I have laid down no other rules for the utterance or omission of the inherent vowel, than such as properly depend upon the Sanscrit, and are applicable to the right pronunciation of verse, wherein every single consonant forms a separate syllable. But the popular mode of applying it in ordinary conversation still remains to be considered.

The following canons will I hope be found sufficient for the purpose.

And first of words concluding with a consonant whose inherent vowel is not uttered.

All

All substantives that contain only two separate consonants are monosyllabic in Bengalese, tho' of two syllables in Sanscrit; as মন *the heart*, তপ *prayer*, বীর *a hero*, জন *a person*: pronounce mon, top, beer, jon, &c.

The same method obtains, if the latter consonant be a pho-laa, or double; as দন্ত *a tooth*, পুত্র *a son*, শব্দ *a word*: read dont, pootr, shobd.

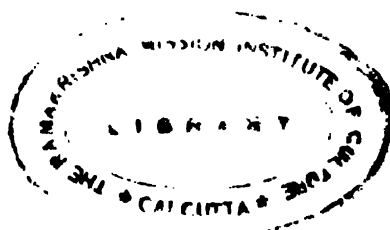
জ্ঞান the preposition, and such others of the attributive class, as are properly substantives, come under this rule. So also ফের *back*, দূর *far off*, and আর *moreover* are monosyllables.

র the sign of the genitive case is always mute; as তার *of him*, তোৰ *of thee*, মোর *of me*, ঘরের *of a house* &c. pronounce taar, tor, mor, ghorar. So গন and দন the signs of the plural number, are alwas yof one syllable.

কোন kon the interrogative *who?* or *what?* is monosyllabic.

Names of numbers which have only two consonants are of one syllable; as এক ak *one*, তিন teen *three*, পাঁচ paach *five*, ছয় choy *six*, &c.

Whenever in a word containing more than two separate consonants,





sonants, the last letter be a consonant, the included vowel is omitted ; as আকাশ *Æther*, নন্দন *a son*, বাতাস *wind*: pronounce aakaash, nondon, baataas.

Words containing four separate consonants (which should consequently have three syllables) are frequently contracted into dissyllables, by dropping the inherent vowel of the third consonant; as দর্শন *dorshon*, *appearance* is pronounced *dorshon*.

Of words terminating with an open consonant.

All adjectives containing only two single consonants, or one single and one double, are dissyllables ; as বড় *large*, ছোট *small*, মন্দ *bad*, ভাল *good* &c. pronounce *boro*, *choto*, *mondo*, *bhaalo*.

Indeclinable particles of two consonants classed under the head of pronouns which terminate in ন generally have their final consonant open ; as হেন *that*, তেন *such*, কেন *why* &c. read *hano*, *tano*, *kano*.

The enclytics ক *ko*, হ *ho* and ত *to* always preserve their inherent vowel ; as নাহিক *naaheeko* for নাহি *not*, এত *ato* *this* for এ or এই করহ *korohe* for কর *do thou* &c.

So also the particles of two consonants ending with ত are dissyllabic ; as কত *koto* *how many*, তত *toto* *so many*, জত *jota*

*joto howmany soever &c.*

The following parts of the verb never drop the inherent vowel of their final consonant :

The 2d. person plural of the present tense ; as কর koro ye do.

The 3d person singular of the preterite করিন koreelo he did.

The 1st person singular of the future করিব koreebo I will do.

The 3d person singular of the aorist করিত koreeto he would do.

The 2d person singular and plural of the imperative কর koro do thou or ye.

In all other tenses and persons of the verb, the concluding consonant is invariably mute ; as করিম korees thou do'st, not koreelo ; করেন koran they do, not korano ; করিনাম koreelaam I did, not koreelaamo ; করুক korook let him do, not korooko ; করন koron to do, not korono ; করিবার koreebaar in doing, never koreebaaro ; so করিনেক and করিবেক he hath done, he will do ; are always pronounced koreelak and koreebak.

The final consonants of the numerals, from eleven to eighteen inclusive, always preserve their inherent vowel ; as এগার agaaro not agaar, আট aat, haaro not aat, haar &c.

The other vowels require no rule ; they are always uttered as they are written .

When the same word is repeated twice together, the latter is denoted by the figure ২ as the first line which is inserted in the fiftieth page would be constantly written by the Bengalese in this manner.

টন২ করে জন মন২ বায়

Many words of popular and general use are usually contracted in Bengal writings, to avoid delay in the hurry of business.

The contraction is formed by the first letter or syllable of the word to be contracted, followed by the figure ° *onooswar* the constant attendant upon these occasions.

I have here inserted the most common of them.

A.	কি°	for	কিসমত	a village or division.
P.	—		কিন্তু	a boat.
B & H.	—		কিন্তুবদি	a rent-roll, an agreement to [pay by installments.
B & H.	চা°	—	চানান	an invoice.
B & H.	—		চাকর	a servant.
A.	জা°	—	জামিন	a surety or security.
B & H.	জো°	—	জোড়া	a pair (or suit) of any thing.
P.	জি°	—	জিম্মে	in trust, or, in the charge of.
A.	—		জিনিস	goods.

A.



- A. মা° — মাৰ্ম্ম an inhabitant.  
 B. হা° — হাও্যানাত to the care of.  
 B. ই° — ইমুরু beginning with (applied to dates  
 [of time.]

NB. A stands in this list for Arabic, P for Persian, H for Hindostanic, B for Bengalese.

### Of Versification.

The verses of the Bengalese are regulated by accent, and by the number of syllables in a line ; no regard whatever being paid to quantity, but as it co-incides with accent.

Their poems, like those of the Arabians and Persians, are in Rhyme, which appears to suit the genius of most of the Asiatic languages, and to have been in use from the earliest antiquity.

The Bengal Poets have many rules for contracting such words as are too long, and for extending those that are too short for their metre.

The most common of these licences are as follow.

Substantives are contracted by the omission of the diacritical terminations ; of which I have given frequent instances.

The preterite participle is reduced from three syllables to two, by changing the penultimate vowel into its corresponding consonant ; as করা for করিয়া বলা for বনিয়া thus

সাধু কর্যা মিথিনায় কাব্য রস জুত ।  
কানার কপানে পড়া সব হইন হুত ॥

“ Having eagerly fought , I learnt every species of pleasure ;  
“ But having fallen to the lot of a deaf man it is all vanished. ”

The preterites of some verbs are contracted, by throwing away their penultimate consonant ; as কৈনাম for করিনাম *I did*, বৈনাম *I spoke* for বনিনাম Example.

বন মন্ডে বনাংকার কৈন নারী গন

“ In the deserts he committed violence on the women. ”

So the first syllable of the word পারন *to be able*, is frequently thrown away, when preceded by the negative না as নারি *I am not able*, নাপারি নারিনাম for নাপারিনাম &c.

So in the third singular of the present tense নহে *is not*, is contracted to নয় by dropping the হ as

এতক শুনিয়া সবে বনে হায় হায় ।  
যে কথা কহিয়াছ ভাই কিছু মিথ্যা নয় ॥

“ Having heard this, they all cried alas, alas !

“ The tale which thou hast told, O brother, certainly *is not*  
[ false. ”

Words

Words are lengthened by adding to them some one of the following enclytics ক ko ত to হ ho and চ cho.

The usage of ক ko with an open vowel seems confined to the word নাহি when it stands for *non est*; as

তোমা সম যোদ্ধা পতি নাহিক আমার

“ We have no warrior like yourself. ”

ত to is applied indifferently wherever a syllable is wanted, but particularly after words ending in ই or এ as

এই হেতু তোমারেত কহি এ রাজন

“ On this account I speak to you, O king. ”

This enclytic is commonly added after the numerals in common conversation; as তিনত teento for তিন teen three, দশত doshto for দশ dosh ten &c.

হ ho is added to some of the pronouns in এ as কেহ kaho তেহ taho &c. thus

রঘুনাথের বানে তেহ হইন অশ্বির

“ Even he was put to flight by the arrows of Raghōnaant, h. ”  
and to the second persons of the present tense and imperative ;

যদি না করহ মোর বাক্যের পানন

“ If

“ If you do not surely obey my words,— ”

চ after the Sanscrit accusative ; as নিবেদনক্ for  
নিবেদন° কার্যক্ for কার্য° &c.

The vowel এ is very frequently added enclitically to the  
cases of substantives.

It is likewise used to lengthen out the first person singular of  
the present tense, by inserting after the final ই its corre-  
sponding consonant য় as कहिये *I speak*, for कहि  
जानिये *I know*, for जानि Example.

आमि ये कहिये ताहा शून कह्यु गन

“ Hear, O ye Kyhatrees. that which I speak. ”

And also to the third person of the same tense which ends in ए  
by changing that vowel into य় as आछये for आछे  
करे for करये &c. Example.

তোমা হইতে নীচ কেবা আছয়ে মানুষে  
মোর অণোচর নহে জানিয়ে বিশেষে ॥

“ Who among men is of less account than yourself !

“ Neither is this hidden from me, I know it well. ”

आ is sometimes inserted before ए which is then changed  
into य় as माकाय for माके the locative case of मार  
the



*the middle or waist ; as*

কে বলে অনঙ্গ অঙ্গ দেখা না যায় !

দেখুক যে আঁখি ধরি বিদ্যার মাঝায় ॥

“ Who says that the figure of Love is not to be seen ?

“ Opening his eyes let him look on the shape of *Beedyaa*. ”

#### Of the formation of Verses.

The Bengal measures are altogether borrowed from the Sanscrit, and may be divided into three species : Heroic, Lyric, and the গীত or Elegiac.

Every line of every species of verse is called a *ছন্দ* with a different additional appellation according to the number of syllables it may contain ; as

অনুষ্ঠপ ছন্দ	—	a verse of 8 syllables.
পংক্তী ছন্দ	—	— of 10 .
ত্রিষ্টপ ছন্দ	—	— of 11 .
অগীতি ছন্দ	—	— of 12 .
শকরী ছন্দ	—	— of 14 .

and if the verse have a double rhyme, which gives it any add number of syllables above 11, the word *অতি* is prefixed to that which denotes the even number immediately below it ;

as অতিজগতি a verse of 13 syllables.

অতিশর্করী — of 15 — &c.

The metre most usually applied in Sanscrit poems is a stanza composed of four lines, of the অনুষ্টুপ ছন্দ each of which answers to a dimetre Iambic, and is called শ্লোক which is a general term for any stanza. The 2d and 4th lines only rhyme together; and consequently make a long distich.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
বসুনা বসুধা লোকে	বন্দতে মনজ্জাতিক° ।
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
করভোক রতিপুঞ্জে	দ্বিতীয়ে পঞ্চমে পাহ° ॥

bosoonaa bosoodhaa loka bondota mondo jaateekung

ko obhoroo roteepunga dweeteeya ponchoma pyohung.

The common heroic measure of the Bengalese is a distich consisting generally of 14 syllables, and hath a trochaic accent; as

দুর্গা দুর্গা পরা তুমি দুর্গাতি নাশিনী ।  
গোন্দন রাখিনা জয়া যশোদা নন্দিনী ॥

doorggaa doorggaa poraa toomee doorggotee naasheenee

gokoolo raakheela joyaa jashodaa nondeneene.

“ O Doorgaa, Doorgaa ! thou art the greatest of deities and the  
[dispeller of care.

“ Thou didst victoriously guard Gokool, thou art the daughter  
[of Jashodaa. ”

Aa

This

This species is called **পয়ার** Another sort of distich is called **তোটকছন্দ** and consists of 12 syllables with an anapæstic measure.

নন্দনন কাম রসে বসিয়া ।  
পরি ধান ধুতি পড়িছে থসিয়া ॥

*nreepo nondono kaamo rosa balseeyaa*

*poree dhaano dhootee poreech, ha khalseeyaa.*

Sometimes the **তোটক** has but 11 syllables, and then is dactylic with a trochee at the end ; as

কি ব্যাধি জন্মিন হিয়ার যাকৈ ।  
চাঁদের কর শর হেন বাজে ॥

*kee byaadhee jonmeelo heeyaro maajha*

*chaadaro koro shoro hano baaja.*

“ What disorder is arisen within my body !

“ The rays of the moon pierce me like darts.

All the lyric measures of the Bengalese (at least such as enter into their larger compositions) are also distichs ; but are subdivided by pauses, and internal rhymes, from whence they receive their appellation.

Thus a line of 14 syllables, composed of two verses of 7 syllables each, is called **এক পদী** or *of one pause* ; as

নিজ কৰ্ম্মের দোষ তোমারে করি রোষ

“ Should I blame you for the criminality of my own actions ? ”

A distich having two pauses in each line of 14 syllables is called *দ্বিপদী* as

পদ্ম সঙ্গে গাথে রঞ্জে স্নান পদ্ম ভান ।

যাঝে যাঝে গন্ধরাজে আর করে আন ॥

“ With joy he strings along with the lotus the beautiful stolo-  
[*padm* ; (a large flower)

“ The lily inserted between them receives additional lustre. ”

We have lyric measures in English which answer to all these verses of the Bengalese : Thus in Milton.

“ As when the dove, laments her love, all on the naked spray ;

“ When he returns, no more she mourns, but loves the live-long  
(day. ”

But if the distich have two internal pauses, and consist of more than 14 syllables in a line, it is called *ত্রিপদী* or *of three pauses* ; as in this of 20 syllables.

পার্থ মহা বীর হইন অস্তির পুত্রের মরন শূনি ।  
হাহা পুত্র মোর এক ধনুর্ধর বীর গন চুরা যনি ॥

“ Part hoo

“ Paart, ho the great hero became distracted on hearing the  
 (death of his son  
 “ Alas ! my son, the greatest of all bowmen, the diadem of  
 all heroes. ”

Other *trepedees* have 7 syllables in each of the internal pause and others 8 ; with 10 in the concluding one ; but are all formed upon the same principal.

If there are 3 internal pauses, rhyming together, besides the concluding part, the distich is then denominated চৌপদী as

যা গোমরাযাই নইয়াবানাই স্লে দিয়াছাই  
 ভজি ইহারে ।  
 যোগিনী হইয়া ওহারে নইয়া যাইপনাইয়া  
 সাগর পারে ॥

“ O woman ! I could take upon myself his misfortunes, and  
 “ die ; and having consigned my family to the dust, would ob-  
 “ bey him alone : I would become a pilgrim, and having taken  
 “ him with me. would fly across the ocean. ”

The Bengalese fill the pages of their books with verse as if it were prose. The first line of a distich is distinguished by a single upright stroke, thus । and the second line by two strokes ॥

Musie

Musick is constantly applied by the Hindoos in all their public worship ; but the instruments on which it is performed are very imperfect, and seem hardly to have received any alterations, or improvements from the first period of their invention. The Bengalese always use the minor key, and their gamut proceeds by the very smallest intervals of the chromatic scale. They have no idea of counterpoint, and always play and sing in unison or octaves.

Their system is divided into six modes called **রাগ** each of which is supposed to be adapted to particular seasons and circumstances according as its peculiar character is grave or gay, loud or soft &c. Every **রাগ** is subdivided into six subordinate modes denominated **রাগিনী** and it is to be observed that as **রাগ** is of the masculine gender, and **রাগিনী** of the feminine, the Hindoos suppose **রাগ** to be the husband, and **রাগিনী** his wives. I have been told that there are treatises in Bengalese and Sanscrit upon the science of music, but I could never procure a sight of them. The book called **রাগশানী** (or *the necklace of music*) is nothing more than a collection of pictures, exhibiting the traditional history of the primary and subordinate modes, and the subjects appropriated to each.

Almost

Almost all the Bengal compositions are intended to be sung to the accompaniment of instruments, and every change of metre or of strain is regularly marked as it occurs; that no part may be introduced out of season, and that a **রাগ** proper for the morning may not unfortunately be performed in the evening.

In most of the poetical writings upon religious or moral subjects, which are supposed to be recited or sung by a Bramin to a surrounding audience, a sort of hemistich or distich is occasionally inserted to be sung in chorus by the whole assembly at particular intervals. It is not always a verse belonging to the rest of the measure, but has a separate and distinct metre of its own: it is called **ধূয়া**. When it is to be attended with clapping of hands, as in the ceremonies of public worship, **ধূয়া ডান**

In all the larger works, various kinds of metre are applied to enliven the style, or to express particular change of sentiments and passions: so in the Dron parb of the Mohaabhaaret where the lamentation of Orjjeon for the death of his son is introduced, the narrative of the accident is in the **পয়ার** or common heroic, but when Orjjeon himself begins to speak, the measure suddenly  
breaks

breaks off into the **শ্রিপদী** beginning **পার্থ যহা বীর  
ইহন অস্তির** &c.

The **গীতি** or elegiac style of writing, is so very loose and arbitrary, that I cannot lay down any rules for its construction; but I have generally observed, that the same rhyme is carried on thro' the whole ode.

The strain of these pieces seems in general to be much more poetical than that of their more extensive compositions.

## A P P E N D I X.



**H**itherto we have seen the formation and construction of the Bengal language in all its genuine simplicity; when it could borrow Sanscrit terms for every circumstance without the danger of becoming un-intelligible, and when tyranny had not yet attempted to impose its fetters even on the freedom of composition.

As a contrast to this, I shall take for the subject of this appendix a short petition which I have selected from a number of others as being remarkably replete with foreign expressions; and which serves to shew how far the modern Bengalese have been forced



forced to debase the purity of their native dialect by the necessity of addressing themselves to their Mahommedan Rulers. Indeed the Muffulman officers, who superintended the administration of justice and the collection of the revenues, would seldom or never condescend to receive petitions and letters in the Bengal language, with which they were almost wholly unacquainted: but obliged the natives to procure a Persian translation to all the papers which they might have occasion to present. This practice familiarised to their ears such of the Persian terms as more immediately concerned their several affairs; and by long habit, they learnt to assimilate them to their own language, by applying the Bengal inflexions and terminations.

I shall first insert the petition as it stands in the original, copied exactly on a copper plate, and represented in the proper character on the corresponding page. This will shew the learner most of the vitiated forms of letters used in expeditious writing; and introduce him to the irregular hands, which are constantly found in matters of business.

I shall next give a plain, but not literal translation of the petition, merely to shew its meaning, and lastly shall analyze the construction of each word, and point out its derivation.

୧୩୩୩—

ମାସିବାଦାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ—

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ଦାସାବଦାସିଦାସିବାମନାୟତ—

ଦାସାବଦାସିଦାସିବାମନାୟତ— ୧୧ ଦାସା—

ଦାସାବଦାସିଦାସିବାମନାୟତ—



## ৭শ্বরায়

গরিবনেওঁজ শেনামত

আমার অমিদারি পরগানে কাকছোন  
 তাহার দুই গুম্ম দরিয়াশীকিন্তুই হইয়াছে  
 সেই দুই গুম্ম পয়শুই হইয়াছে চাকনে একবরপুরের  
 শ্রী হরেকৃষ্ণ চৌধুরি আজ রায় অবরদম্ভী দখল করিয়া  
 ভোগ করিতেছে আমি যানগুজারিল শরবরাহতে  
 মাঝাপতিতেছি ওমেদওয়ার জে শরকার হইতে আমি  
 ও এক চোপদার শরজমিনতে পহুচিয়া তোরফেনকে  
 তনব দিয়া নইয়া আদানত করিয়া হকদাবের হক দেওয়া  
 দেন ইতি শন ১১৮৫ শান তারিখ ১১ শাবন

শিষ্টদসি  
 জগতধির রায়

Translation.

~~~~~

Shree Raam !

Comforter of the poor, Prosperity !

My Zemindarry is the Pergunnah of Kaakjol ; of which two villages have been overflowed by an inundation : these two villages were afterwards embanked. Now one Shree Hora Kreeeth-no Choudl ~~ee ee~~, of the Chuklaa of Akberpoor, having by force and violence taken possession, applies them to his own use. I therefore am reduced to great difficulties in completing the sum of the revenues. I am hopeful that an Aameen and one Chobdar on the part of government may be sent to the premises to summon both parties : and having justly decided upon the affair, may cause the right of property to be given to the true proprietor. This is my petition.

In the year 1185, 25 th day of the month Shraawon.

(signed)

The devoted suppliant

Jogot Dheer Raay.

Analysis.

৭ স্বীরাম The crook of Gonath, with the usual invocation to Raam.

গরিবনে ওয়াজ শনামত This is a Persian formula of address, without any addition or change of inflexion naturalize it into the Bengalese : But it is very unusual to find it so applied in the writings of the Hindoos.

আমার জমিদারি পরগনে কাকজোন 'My Zemindarry is the Pergunnah of Kaakjol.' আমার is the regular possessive case of আমি I. জমিদারি is corrupted from zemindaree a Persian word signifying an estate, or possession of lands পরগনে is also a Persian word, and is applied to a large division or parcel of a district. কাকজোন is a proper name, and properly of Bengal original.

তাহার দুই গ্রাম দরিয়াশীকিন্তী হইয়াছে 'Of which there has been an inundation of two villages.' তাহার is the regular possessive case of the demonstrative pronoun সে দুই improperly written for দুই two. গ্রাম is a Sanscrit word for a Town or Village. দরিয়াশীকিন্তী is a Persian compound term and signifies a breaking out of a river. হইয়াছে is the third person singular of the definite past tense of হওন to be ; so that দরিয়াশীকিন্তী হইয়াছে must mean there has

*has been an inundation of two villages,* and দুই গাম is the genitive case without the diacritical sign.

শেই দুই গাম পয়ন্তী হইয়াছে ‘An embankment of these two villages has taken place.’ শে properly সে is the demonstrative pronoun, and agrees with গাম which, as in the former sentence, is the genitive without its termination. পয়ন্তী is a Persian word and implies *embankment*; but the spelling is very erroneous in the Bengalese. হইয়াছে as in the former sentence.

চাকনে একবরপুরের স্বীহরে কুম্ব চৌধুরি আজ  
রায় জবরদস্তী দখল করিয়া ভোগ করিতেছে

‘Shree Horakreeshno Choudhooree, of the district of Akberpoor, having taken possession by the way of violence, applies (them) to his own use.’

চাকনে is a Persian term for a district, একবরপুরের the genitive case of একবরপুর improperly written for একবরপুর the name of a place, compounded of একবর an Arabic title, and পুর a Sanscrit term for a town or settlement.

স্বীহরে কুম্ব is the name of a Bengalese, and চৌধুরি is a Bengal term for a certain office or post in the collection of the revenues. আজরায় জবরদস্তী is a Persian formulary applied on all occasions where

where force and violence have been exerted. **দখন করিয়া** is a compound preterite participle formed from the Bengal verb **করন** *to do*, and **দখন** an Arabic verbal implying *possession*, or *entrance*; **ভোগ করিতেছে** is the definite present tense of a compound verb signifying *to eat*; for in all oriental languages *to eat* is applied to appropriation and enjoyment of every kind of property.

**আমি মানগুজারির শরবরাহতে যারাপড়ি**  
**তেছি** 'I meet much difficulty in the completion of the re-  
venues.' **আমি** is the pronoun *I*, **মানগুজারির** is a Per-  
sian term, with the Bengal sign of the genitive case added to it,  
and means *the revenues which are to be paid to government*.

**সরবরাহতে** is the sign of the seventh case applied also to a  
foreign term, and implies *completion*. **যারা পড়িতেছি** li-  
terally signifies *am beaten*, but here denotes any hardship or suf-  
fering.

**ওমেদওয়ার জে সরকার হইতে আমিন ও**  
**এক চোপদার শরজমিনতে পহুচিয়া তোরহেনকে**  
**তনব দিয়া নইয়া আদানত করিয়া হকদারের**  
**হক দেওয়া দেন**

"I am hopeful, that from the government an Aameen and one

"Chopdaar having arrived on the premises, and having sum-

"moned



“moned and brought together both parties, and having decided justly, may cause the property to be given to the rightful proprietor.”

This is a long sentence composed of several members, all of which are connected together by the usage of the preterite participle. *উমেদওয়ার* is a Persian adjective and signifies *useful*: the verb substantive *I am* is understood. *সরকার হইতে* from the government. *সরকার* is a Persian word and means *the head of affairs*. *হইতে* is a Bengal preposition *from*. *জে* is a Bengal particle meaning *that*. *আমিন* is an Arabic participle and denotes *one who is trusted* and is the term usually applied to an officer dispatched into the country for the immediate investigation of occasional disputes. *ও* means *and*. *এক* is *one* in Bengalese. *চোপদার* improperly written for *চুবদার* is a Persian term and signifies *bearing a stick*. It is applied to the attendants of men in high station and Judges, who are distinguished by silver sticks. *শরজমিনতে* the sign of the oblique Bengal case, is here applied to a Persian compound word, meaning *the spot or premises*. *পহুচিয়া* is a Hindostanic verb adopted and declined like those of the Bengalese: it means *to arrive*. *তোরহেনকে* the mark of the accusative

sative case, is here added to an Arabic noun in the dual number, implying *the two parties*. **তনব দিয়া** is a compound participle formed from the Arabic word *talab* a summons, and **দেওন** the Bengal verb *to give*. **নইয়া** is the regular participle from the verb **নওন** *to bring*. **আদানত করিয়া** is compounded of an Arabic noun for *justice*, and **করন** *to do*. **হকদারের** a genitive termination is here added to **হকদার** a Persian compound word meaning *a person possessing a right, or who hath right on his side*. **হক** is an Arabic word signifying *right*. **দেনায়া** **দেন** *may cause to give*. the first word is a causal participle irregularly formed from **দেওন** *to give*; the second is the third person plural present tense of the same verb. The plural is expressive of respect to the character of the Aameen.

ইতি শন ১১৮৫ শান তারিখ ১১ শুবন

**ইতি** an adverb meaning *thus far*: and implies that the petition is concluded. **শন** is an Arabic word for *year*, and always applied to dates or epoch. **শান** also means *year* in Persian and the writer has here ignorantly used two words of the same signi-

fication

fication to express one thing. তারিখ means the date or day of the month, in Arabic and Persian. শ্রাবন is the name of a Bengal month, answering to half July and August.

ফিদবি is an Arabic participle derived from the verb to sacrifice, and is always applied in Persian to betoken humility and dependance. জগত শির রায় is a Bengal proper name.

THE END.

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